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Billboard

The International Music-Record Newsweekly

COIN MACHINE PAGES 73 TO 78

Record Sales Untaxed by Surtax; Barometer of U.S.

By MIKE GROSS

NEW YORK — The record industry has been maintaining a steady sales pace despite the 10 per cent income surtax. Designed by the government as a spending restraint, the surtax has had little effect on record sales since it went into effect in July.

Because records are classified as a leisure-time consumer commodity, the industry's sales pace is considered a bellwether to the state of the country's economic activity. In point of fact, business analysts report that, similarly, the surtax has failed to dampen economic activity and that consumer expenditure has been on an upward spiral.

Record retailers and discounters canvassed by Billboard in the New York, Chicago, Los Angeles, San Francisco, San Diego and Sacramento markets are in agreement, for the most part, that the surtax has had no harmful effect on record sales. Many of the retail outlets surveyed revealed that record, sheet music and instrument sales are running ahead of last year.

"No Effect"

The general attitude of the retailers was voiced by Russell Solomon, president of the four-store Tower chain in San Francisco and Sacramento, who said: "There has been absolutely no effect on business. Except for the usual business slump when schools reopened in September, music retailers are enjoying a good year. We wouldn't feel the tax bite on low cost items."

The consensus of record manufacturer sentiment regarding the surtax was generaly the same as the comment from Irving Steinberg, president of Mercury Records, who said: "There is no evidence that it (surtax) has harmed business. The simple fact is that the hit records are selling as big or bigger than ever."

Steinberg's comment was supported on the rack jobbing level

(Continued on page 102)

Ops, One-Stops & Labels Stage A 'Liplashing'

By EARL PAIGE

CHICAGO—The Music Operators of America (MOA) locked one-stop owners, operators and record manufacturers into a seminar room last week here and used two "umpires" to maintain order. The result was instant communication. At one point, London Records' Sy Warner said, "I've been in the record business 14 years. I have never received a letter from a jukebox operator. Where are you people?"

Epic's Mort Hoffman, who said he couldn't win because he was caught between one-stops and operators, admitted to Omaha one-stop manager Evelyn Dalrymple that one record had been hard to deliver. But he lashed out at Stu Glassman, Radio Doctor's, Milwaukee.

(Continued on page 73)

Giant Turnout Turns Out for Country Fetes

By BILL WILLIAMS

NASHVILLE — A pre-convention registration that totaled some 4,000 coupled with mass lines of first-day registrants made the country convention celebrating the 43d anniversary of the "Grand Ole Opry" the biggest ever.

Bob Cooper, vice-president and general manager of WSM, which owns and operates the "Opry," said 6,000 badges had

(Continued on page 8)

Fox Office's 2-Front Attack

NEW YORK — The Harry Fox Office, publisher's agent and trustee, is expanding on the foreign and domestic fronts.

On the foreign end, Al Berman, of the Fox Office, has just set up operations in London. He's now planning to set up Fox Office operations in Continental Europe and the Far East.

On the domestic front, Warner Bros.-Seven Arts Music Co. has signed with the Fox Office for the collection of mechanical royalties. The WB-7 deal is seen in the trade as a coup for the Fox Office since the publishing firm has been a holdout for the past 35 years. The publishing firm's change of heart stems

(Continued on page 10)

Spotlight on San Francisco See Center Section

CMA Citation To Bill Sachs

NASHVILLE — Bill Sachs, executive news editor of Billboard, was cited in a special ceremony by the Country Music Association at its 15th annual convention here.

The following is the text of the citation, delivered by president Hubert Long.

(Continued on page 8)

Detroit in Tape Breakout; RCA to Ride With 10 Mil.

By HANK FOX

NEW YORK—With the Ford Motor Co. projecting a more than 67 per cent jump in stereo tape deck installations for its 1969 models, the company, along with Detroit's three other automobile manufacturers and Volkswagen, is basking in the shade of the industry's best tape CARtridge player sales year to date.

Nearly 200,000 new car buyers ordered factory-installed 8-track tape cartridge decks with their 1968 automobiles

(Continued on page 18)

NEW YORK — Within the next 12 months, RCA Records projects that it will manufacture more 8-track tape CARtridges than it has since it pioneered the 8-track continuous loop system three years ago with the Ford Motor Co., Lear Jet and Motorola.

In an exclusive interview, marking the third anniversary of the company's involvement with stereo 8, RCA record division marketing vice-president Irwin Tarr told Billboard that

(Continued on page 20)

PD's Key New Disks Play

By CLAUDE HALL

NEW YORK—At 37 per cent of the nation's radio stations, new records are now picked by program directors. This is the information revealed by a survey conducted by Billboard's Record Market Research Division. By formats, at 45 per cent — the majority — of those stations playing easy listening music, the program director selects the new records for airplay, while among Hot 100 format stations, the majority of the stations—46 per cent—have a music director who does the picking.

(Continued on page 46)

Lily and Maria are two young girls with something simple and beautiful to say. The original compositions in their exciting debut album, "Lily and Maria" (CS 9707), touchingly capture their beauty, depth, feelings and talent. On Columbia Records (Advertisement)

Bill Medley is taking his own personal plea for world understanding right to the summit of the charts with his powerful new MGM single, "Peace Brother Peace" (K-14000). His Hot 100 album, "Bill Medley—100%" (SE-2583), is also getting 100% approval from the Righteous Brothers' fans. (Advertisement)

(Advertisement)

The Stereo 8 Story

(October 1965—September 1968)

An Anniversary Message from
the folks who developed and introduced
8 track Cartridge Tapes.

Our baby is doing very well thank you.

On October 1, 1965 we shipped
Stereo 8 Cartridge Tape No. 1.

On September 30, 1968 we produced
and shipped Stereo 8 Cartridge Tape number

7,320,723

That's five times the number of
reel tapes we sold in the past fourteen years.

Any questions?

If not we'll get back to work.
We've promised to ship No. 8,000,000
by Halloween.

Looks like our trick has become
the public's treat.

RCA Stereo 8
Cartridge Tapes

RCA Yule Push On Disks, Tape

NEW YORK — RCA Records has prepared a giant Christmas advertising, promotion and merchandising campaign geared to inform millions of consumers of new product, catalog best sellers and Stereo 8 Tape cartridges.

The program will use the familiar RCA slogan "The Gift That Keeps on Giving." The campaign will highlight 40 best-selling and new product from the Victor, Red Seal, Calendar, Chart and Colgems lines that are available both on record and Stereo 8 Tape Cartridges. Spearheading the product are three special Christmas albums including "The Perry Como Christmas Album."

More than a half-million new four-color catalogs including 150 Christmas giving album suggestions are being made available to dealers for counter give-away.

Other point-of-sale materials being supplied are a four-color lighted, rotating window display designed on a Christmas tree; a mobile featuring 12 Stereo 8 Tape Cartridges featuring the slogan "The Trend For All Seasons", window streamers and mounted album covers.

A blanket ad mat has also been prepared on the albums featured in the national ads as well as three different 360 line ads mats for regional advertising. Radio scripts are also being supplied fur local advertising on the air.

The Christmas program is under the direction of George L. Parkhill, manager of advertising.

Network, Newspapers to Herald Miami Pop Festival Dec. 28-30

By ELIOT TIEGEL

LOS ANGELES — A pop music festival that will be promoted in more than 15 major market Top 40 stations, in 18 major newspapers, and in 80 college newspapers will be presented at Gulf Stream Park, outside Miami, Dec. 28-30. WQAM, the Storz Broadcasting outlet in Miami, will act as the host station. Included in the radio network promoting the festival are WLS, Chicago; KOV, Pittsburgh; WSAI, Cincinnati; WKRO, Boston; WOR-FM, New York; WGH, Norfolk; WHBQ, Memphis; WTIX, New Orleans; WQXI, Atlanta; CKLW, Detroit, and WIBG, Philadelphia.

The event is being developed by Miami Pop Festival, Inc., a division of Arena Associates, a four-year-old concert promotion firm whose efforts, heretofore, have been in California and Hawaii. The firm's executives include Mitch Fisher, talent buyer; Tom Rounds, market research man, and Mel Lawrence, working on administrative details in Miami. Other members of the parent Arena Associates include Ron Jacobs and Tom Moffat.

Working on Pacts

The promoters are presently working out contracts with Jose Feliciano, Country Joe and the Fish, Buffy Sainte-Marie, Chuck Berry, the McCoys John Mayall's Blues Breakers, Booker T. and the M.G.'s, Dino Valente, Fleetwood Mac, Steppenwolf, Junior Walker and the All Stars, Butterfield Blues Band, Flatt & Scruggs, Marvin Gaye, Joni Mitchell, the Box Tops, Richie Havens, James Cotton Blues Band, H. P. Lovecraft, Canned Heat, the Turtles, Iron Butterfly, Joe Tex, Ian and Sylvia, Grassroots, Charles Lloyd, Sweet Inspirations and the Grateful Dead.

Two stages will be used at Gulf Stream Park, one in front of the 20,000 capacity grandstand area and the other in an area for dancing. Music will run from 1 p.m. to 10 p.m. Tickets will be prized at $7 at the gate, $6 in advance.

Peripheral events are being scheduled for the outdoor setting, such as art competition, crafts displays and games. The promoters plan utilizing recording company sound equipment, with 8-track mixers.

The Sears, Roebuck chain has been designated as ticket headquarters in the Miami area.

King Mgt., Operation To Pierce and Neely

NEW YORK — Don Pierce and Hal Neely have assumed the management and operation of King Records it was reported late last week. It is known that Neely has been negotiating for the acquisition of King's record and publishing operation for some time and that final details remain to be worked out, notably with regard to the James Brown-King contract.

Neely, an executive of Starday, of which Pierce is president, worked for a long time with the late Sy Nathan in the operation of King and is familiar with the firm's catalogs of records and songs. The publishing wing is Lois Music with its various publishing subsidiaries including J&C (Jail & Church).

Included in the music catalog are such songs as "Fever," "Kansas City," "Money, Marbles and Chalk," "Sweeter Than the Flowers," and "Signed, Sealed and Delivered." The music catalog covers the country, rhythm and blues and pop fields.

In addition to the record and publishing enterprises, King own Royal Plastics, a pressing plant in Cincinnati.

A&M Marking Taylor Month

NEW YORK — A&M Records is celebrating "Creed Taylor Month" through Nov. 15. The label will honor its producer with a massive promotion of the top names Taylor has recorded from here and abroad.

The artists featured in the promotion are Paul Desmond, Nat Adderley, Antonio Carlos Jobim, Tamba 4, Wes Montgomery, Herbie Mann, Tamiko Jones, Artie Butler, J. J. Johnson & Kai Winding, Eumir Dedodato, Milton Nascimento and Marcos Valle; Richard Barbary, and the Soul Flutes.

Gen'l Recorded Tape Forms Record Firm

LOS ANGELES — General Recorded Tape (GRT), tape duplicator, has formed a record company, GRT Records.

GRT Records, a division of the tape company, will concentrate on the exploitation of artists and labels controlled by independent producers. It plans an extensive campaign to acquire masters from English and European record companies.

Alan Mink, formerly product manager at Mercury Records, has been appointed general manager of GRT Records. Mink had been with Mercury the past eight years in various executive capacities, including national sales and promotion manager, and national promotion manager of Smash Records, a Mercury subsidiary label.

The new company will set up a U. S. distribution network of about 30 independent distributors, with an overseas network being contemplated. Also in the planning stage is a music publishing operation.

Product from GRT Records cover the musical gamut: pop, contemporary, country and, western, rhythm and blues.

Formal operation of the company will get underway in December, with additional appointments being made then.

Merc's Push On Smothers

CHICAGO — Mercury Records has designated Oct. 15-Nov. 30 as "Smothers Mercury Brothers Month."

The duo's latest LP, "Smothers Comedy Brothers Hour," as well as their eight other albums, will be spotlighted during the 45-day period by major radio and newspaper advertisements.

In addition to heavy promotion and publicity, the program is being backed with special discounts and merchandising. A full-color, die-cut counter display with flashing lights and direct mail pieces to dealers around the country are being utilized.

ABC to Revamp A&R —Early '69 the Target

NEW YORK — ABC Records a&r department will be revamped. By the beginning of 1969, said Larry Dewton, ABC president, the restructuring will be complete and in full operation.

His statement followed the resignation last week of Bob Thiele, a&r director for the company.

Newton will appoint an a&r director for ABC's contemporary product, a new position in the company. The new director —not yet named—will direct and supervise company recording sessions, and will also be responsible for master purchases. He will also handle independent production arrangements made by ABC in the pop product field.

ABC will also have a new a&r director for jazz and blues product, responsible for ABC's Impulse, Riverside and Bluesway labels. Again, no one has yet been named for the position.

Newton also announced that Paul Cohen will continue as a a&r director for country product, working from ABC's Nashville headquarters. Dunhill Records, under vice-president and general manager Jay Lasker, will continue with Steve Barrie as a&r director, and Command Probe also continues under Joe Carlton, vice-president and general manager.

Sire Goes to U. S. & Can. Via London

NEW YORK — Sire Records will be distributed in the U. S. and Canada by London Records. Set for release are "Honey Do" and "I Want To Do It" by the Strangeloves, and "The Countess" and "I Can't Love You Anymore" by Eric Marshall & the Chymes, a new Minneapolis-St. Paul group.

Sire's first album release, slated for next month, will feature the Deviants, an English group. Another album will feature Bukka White, Furry Lewis, Joe Callicott, Nathan Beauregard and the Rev. Robert Wilkins in this year's Memphis Country Blues Festival. An album by folk-poet Davis Santo also is on tap.

Other artists who will be appearing on the label include Charles Jones, the Trans-Atlantic Railroad, A&M, Martha Velez of 'Hair, the Dolphin and the Shot. The distribution agreement was concluded by Seymour Stein and Richard Gottehrer of Sire, and Walt Maguire of London.

BMI HOLDERS RE-ELECT SLATE

NEW YORK — The entire slate of current directors, including Edward M. Cramer, president, was re-elected at the annual meeting of BMI stockholders here on Tuesday (15). Almost 80 per cent of the holders voted in favor, none against, BMI's present licensing policies.

'Woman' Master Is Acquired by UA

NASHVILLE — United Artists Records has acquired the master of "Good Soul Woman," by the Southwind Soul Unit from the Russell-Cason independent production firm. Negotiations were completed between Bob Montgomery, a&r director of UA's Nashville office, and the production firm.

Billy Smith Moves

NEW YORK—Billy Smith Associates, Inc., has moved to 130 West 80th Street here. The public relations firm handles Blood, Sweat and Tears, and Fairlead Management. Smith formerly was public relations director for the Rascals.

London Phases In on Phase 4

NEW YORK — London Records opened a six-week promotion and merchandising campaign on its Phase 4 catalog on Tuesday (15). The drive includes the repackaging of four previous albums by Camarata and the Kingsway Symphony as a four-LP box with a suggested list of $23.16.

The drive also includes albums by Ronnie Aldrich, Leopold Stokowski, Stanley Black, Frank Chacksfield, Edmundo Ros, and Ted Heath. A new Phase 4 catalog listing the more than 150 albums in the line is part of the campaign as are in-store display units.

HOW-TO BOOK ON DISK CARE

NEW HYDE PARK, N. J.—A 20-page booklet titled, "Professional Methods for Record Care and Use" has been published here by ELPA Marketing Industries. The booklet, designed to retail for 50 cents, was written by Cecil E. Watts. It goes into detail on how to eliminate static problems, proper care of stylus, and how to give new life to records.

Maitland to ASCAP Bd.

NEW YORK — John K. (Mike) Maitland, executive vice-president of Warner Bros.-7 Arts Music Group, has been elected to the board of directors of the American Society of Composers, Authors & Publishers (ASCAP).

He will finish the unexpired term of the ASCAP board of Victor Blau, previous head of the music publishing firm. Maitland and all encumbent directors will automatically be nominated for re-election next March.

'Chitty' Songs Cause A 'Bang' Overseas

LOS ANGELES — United Artists has picked up lots of film "Chitty Chitty Bang Bang" in the overseas market.

Among the foreign artists involved are Horst Jankowski, Paul Mauriat, Rex Koldors, Caterina Valenti, Button Down Brass and Samantha Jones.

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U. S. Versions Capture Foreigners

LOS ANGELES — American recordings, rather than local language versions, are scoring in many European countries. "The trend is back to the original American hit," said Monument's international director, Bobby Weiss, recently returned from a six-week overseas business trip.

German teen-agers are demanding the American language recording over a German copy. The Armed Forces Network, Radio Luxembourg and Europe Number One are three broadcasting services which play American recordings and set the stage for this consumer interest.

In Italy, which still clings to romantic lyrics in the native tongue, RiFi, the Milan company is issuing singles with English titles. Weiss said that there are French record companies which are discussing importing the original American LP covers to meet a growing demand for an American look.

Rhythm and blues enthusiasm is also responsible for the growing market for English language records. Weiss credits Bernard De Bosson, Barclay's international a&r director, with pushing the Atlantic Atco r&b catalog, and helping to establish the solid catalog, and helping to establish the solid foundation the music now enjoys.

In Spain, which has its own r&b revolution, Discos Sonoplay is releasing the Canarios singing r&b lyrics in English, and doing a very effective job of imitating the rural vocal inflections of the American performers. Companies with r&b catalogs are in a good position on the Continent, Weiss said.

The interest in r&b product is evidenced in Monument's new Latin licensee, Discos Sonoplay, ordering singles by Joe Simon and Tony Joe White for release in Spain and Portugal. Having set distribution in these two countries during the recent trip, Weiss next concentrates on Mexico and Central America, where local language hits are the means to success.

Capitol Steps Up Pop Drive —Kornfeld Inks Prod. Artists

NEW YORK — Artie Kornfeld, Capitol Records' director of contemporary recording, has signed several artists and producers in line with the firm's concerted drive into the pop field. Those signed will create product for Capitol and subsidiary labels Hot Bisquit Risc and We Make Rock 'N' Roll Records.

In the five months of his new berth, Kornfeld, who defined his role as "anticipating successful sounds, a kind of native guide for expedition," has signed, as artists, Jimmy Castor, heavyweight champ Joe Frazier, football star Joe Namath, Mike and Judy Callahan, the Tuneful Trolley, Billy Carr, the Jades, the Carnival Connection and the Wind in the Willows. Kornfeld personally produced the "Wind in the Willows' album on Capitol.

Drawing from young independent producers, Kornfeld has inked Jay & the Americans' Jata Enterprises for the Tuneful Trolley, Steve Duboff's Infinite Sound for the Insect Trust, Kaplan-Cullen Associates for the Crystal Mansion and Erik Faulkner, and Castor Pruitt Productions for Jimmy Castor, among others.

Kornfeld has also signed Jerry Merrick and Steve Duboff as writers, in addition to split-publishing agreements with most of the groups on his independent production list.

CAP. GEARING PRODUCT PROGRAM TO COLLEGES

LOS ANGELES—Capitol Records has established a program for product to be tailored to the college market. The emphasis will be on creating consumer demands on campuses through college radio, newspaper and campus stores.

Bob Yorke, the label's distributing vice-president, said that the program was initiated to keep pace with the student population of 2,500,000 who attend around 200 schools. There are about 38 schools with enrollments over 15,000 and about 40 schools which have 10,000 students. This concentration of potential young music buyers creates a "manageable" situation in which to develop sales stimulating programs," Yorke said.

Buck Stapleton, recently promoted from a regional promotion man's post to manager of radio-TV services, heads the campus program. Stapleton has been attending meetings of various collegiate groups to learn this new market. The development of the college operation plus the creation of the artists relations operation are based on Yorke's philosophy that a record company has to get involved with career guidance and assistance for its artists.

Stapleton has been compiling data on facilities at the top 100 campuses and for the first time in the label's history, college radio stations will be serviced as though they were commercial outlets.

Fuller Getting His Interests Paid Off With Hit Dividends

By ELIOT TIEGEL

LOS ANGELES — Producer Jerry Fuller's interest in country music and extraordinary vocal qualities, are two reasons why O. C. Smith and Gary Puckett and the Union Gap are hit artists.

Fuller, Columbia's Coast-based pop producer, chose Dallas Frasier's country song, "Hickory Holler Revisited," as the vehicle for his first effort with Smith, who had just about gone as far as he could go with a jazz-oriented style. Fuller knew he had to change Smith's direction but he felt Smith's jazz and blues background would prove advantageous with country material. "I felt O. C. could do a soulful version on the song," Fuller said. A former country writer himself, Fuller said, 'country music is just the way people talk."

Fuller has been with Columbia's Hollywood a&r staff one year and three months. With the exit recently of Gary Usher from the staff, Columbia's two staff Hollywood producers are Fuller and Sonny Knight, who joined the label three months ago.

Fuller and Smith prefer to record in the "old fashion" of having all the ingredients present at one session. "O. C. prefers to sing with the band," Fuller explained, "because he'd rather feel the music than later have earphones and listen."

Fuller became aware of Gary Puckett when someone gave him a demonstration record. He flew to a San Diego bowling lounge to hear Puckett in person because he was impressed by the "warmth" in Puckett's voice. He has cut four singles and three LP's with the group. Fuller says he's most concerned about vocal quality because he can hire the best instrumentalists in the city. Fuller chooses to only sign acts he himself has heard and become "emotionally involved with." He's not necessarily impressed because a group may have a loyal following and lots of word of mouth enthusiasm.

When Fuller first joined the staff he had 14 artists, a list now pruned down to seven, including Puckett, Smith, the Peanut Butter Conspiracy, Jack Bedient and the Chessmen, Jimmy Walker (one half of the Righteous Brothers), Jerry Inman and the three Rooney Brothers.

Kirsten in the U. S. to Plug Jankowski LP's, Global Pub

NEW YORK — Peter Kirsten, manager of writer-artist Horst Jankowski and director of Global Musik of Stuttgart, is in the U. S. for a push on Jankowski's disks and the Global publishing interests.

Kirsten's first promotional move in New York was the acquisition of foreign publishing rights to "Funny Face," a song created by the Cashman, Pistilli & West organization. Kirsten has also scheduled a visit to Mercury Records' Chicago headquarters to co-ordinate promotion of Horst Jankowski's latest album, "Piano Affairs," and to discuss the artist's future recordings.

In Las Vegas, Kirsten will huddle on Jankowski's plans for personal appearances on the club circuit there. Meetings in Los Angeles with Jay Lasker of Canopy Music will also be held to discuss the foreign release schedule for the Jimmy Webb compositions which were recently acquired by Kirsten's German publishing firm. Negotiations for deals set by Kirsten are handled by his representative in New York, attorney Philip S. Kurnit.

MORT HOFFMAN, right, director of sales and distribution for Epic Records, shows Dave Kapralik, Epic vice-president of a&r, a notice that Epic has been chosen "Record Company of the Year" by the MOA membership

Douglas Will Issue 'Lenny!' —1st Cast Disk

NEW YORK — Douglas Records will issue its first original cast recording, "Lenny!" which is being readied for a nationwide college tour before a spring opening on Broadway. "Lenny!" is a theatrical production based on the life of Lenny Bruce.

The album will contain comedy material from original Bruce material as well as music composed by Charles Lloyd, the show's music director. A Dec. 1 opening is set for the show at the State University of New York at Stony Brook. During its first two weeks, "Lenny!" also will play the Electric Theater in Philadelphia and the Brattle Theater in Cambridge, where it will begin a two-week stand. Slated for late December release, the LP will be marketed through Laurie Records, Douglas' distributor.

ABC Radio Bans 'Barbarella' Spot

LOS ANGELES — Dot Records has been stymied by ABC Radio in its attempt to place advertising for the soundtrack LP from the Paramount film "Barbarella." The network said it won't accept spots for the soundtrack LP because the film was given a condemned rating by the Legion of Decency, official motion picture arm of the Roman Catholic Church in the U S.

Dot president Arnold Burke feels the action is especially "comical" in that ABC aired spots for the motion picture when it first came out despite the rating.

The soundtrack by Bob Crewe and Charlie Fox is on Crewe's DynaVoice label which Dot distributes.

Funnies, Fashion Push Jubilee's Ohio Band, LP

NEW YORK — Jubilee Records is using the funnies to promote the Baltimore & Ohio Band's new album and fashion to promote flutist Moe Koffman's "Turned On" album.

Distributors, rack jobbers, retailers, radio and TV stations, and newspapers are receiving copies of a six-page comic book promoting "The Baltimore & Ohio Marching Band Plays Music From the Comics." The booklet offers testimonials from Alley-Oop, Dick Tracy, Jubilation T Cornpone, and Little Orphan Annie.

The Koffman promotion includes a chain medallion with a blue stone on front and "Jubilee Records" imprinted on the back. The medallion is being supplied to Jubilee's complete trade, retail, press and media lists along with copies of the LP.

Vox Guitar, Mosrite Announce Merger

NASHVILLE — Vox Guitar and Mosrite Guitar Co. announced a merger Friday (18) morning. Vox claims the merger with the Bakersfield, Calif. firm makes Vox the second most important guitar company in the nation, and doubles its guitar market. Vox also makes organs, amplifiers and other instruments and equipment.

Chambro Publishes 'Time Has Come'

NEW YORK — "Time Has Come Today," recorded by the Chambers Brothers on Columbia Records, is published by Chambro Music, now handled by E. E. Prager, 185 East 8?th Street, New York. All original material by the Chambers Brothers will be handled by Prager.

Columbia's Fete Cites Union Gap For Gold Strikes

NEW YORK — Gary Puckett and the Union Gap, Columbia Records group, were feted at the New York Hilton last week (16) at a gold record presentation to celebrate their three successive million-selling singles. Clive J. Davis, president of CBS Records, presented Puckett and Union Gap members, Dwight Bement, Mutha Withem, Kerry Chater and Paul Wheatbread with individual gold records to commemorate the success of their singles, "Woman, Woman," "Young Girl" and "Lady Willpower."

The group's producer, Columbia a&r man Jerry Fuller, came in from the West Coast for the celebration. The group's manager, Martin Erlichman, was also present. Others who attended, along with Columbia executives were disk jockeys and representatives of the trade and consumer press.

Rifkind in Prod. Drive

NEW YORK — Roy Rifkind Management, a division of Guardian Productions, Inc., has instituted international program for the representation of independent record producers.

The firm plans a special drive in Great Britain for English producers who have not been able to gain a foothold in the U. S. Rifkind will be meeting with producers in England later this month when he leaves for Europe with artist Joe Simon of Rising Sons Records.

Rifkind has signed producer Otis Blackwell and has placed producer Jerry Murray's "Four Corners" by Jerry O. on White Whale Records.

BILLBOARD FILE SEEKING BIOS

NEW YORK — Billboard is now compiling a complete library of photos and biographies of artists. Representation in the expanded library will ensure quick access to the latest material for Billboard's weekly edition, talent and campus directories and other special issues. Record companies, talent agencies and public relation firms are requested to send updated biographic and photos to Billboard's New York office, attention "Photo File."

The title of their new album says it all.

Incredible. Gary Puckett and The Union Gap are incredible. Their record of hit album after hit single after hit album after hit single is incredible. (Gold records and all.) And so is their new album. It includes their recent hit singles, "Lady Willpower" and "Over You." On Columbia Records

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Nashville Gen. Mgr.: Robt. L. Kendall

PRODUCTION MANAGER: Bob Phillips

ASSOCIATE PRODUCTION MANAGER
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Vol. 80 No. 43

New Vs. Old: Two Clubs Flourish With Different Talent Policies

By ELIOT TIEGEL

LOS ANGELES — The Whisky A Go Go, which books pop acts for two-four days and the Cocoanut Grove, which retains the traditional two-week booking concept, reflect the opposite ends of the live talent spectrum here.

The abundance of large concert facilities which ring the city allows for the booking of major pop acts at large sums. Consequently, Elmer Valentine's Whisky club books more new and established pop rock bands in one year than any other facility because he works on a quick turnover appearance policy. He has established a rapport with a number of players who come back regularly and work the 300-seat room for less than they can earn playing one-night concerts. These include Johnny Rivers, who opened the club Jan. 15, 1963, and Eric Burdon and the Animals, who call the club home.

"I book by album sales," he said. "I feel if a person can pay $5 for an album, he'll pay $5 to see that same act." On Monday, Tuesday and Wednesday, Valentine books new groups who play for scale. His headliners are presented the rest of the week, each act doing three half-hour sets. Depending on the act, the door charge is either $2.50 or $3.50.

Valentine estimates he spent $250,000 last year for pop music acts, almost always presenting two acts per bill, four groups a week, 52 weeks a year. His top price is $7,000. In order to fill all those hours, Valentine tries to bring in new acts from America and England, using the advice of such "friends" as Jimi Hendrix and Eric Burdon. Valentine also puts blue request cards on his tables and young people fill in acts they'd like to see.

Groups Launched

Groups which have been launched at the club include Cream, the Doors, Buffalo Springfield and Steppenwolf. Valentine is considering expanding to include contemporary comics, folk, country and more blues. He has booked rhythm and blues acts in the Trip (which had a short lived run) and in the Whisky. But the Motown acts, with whom he worked "have outpriced themselves," he said.

Groups which Valentine calls his regulars include the Byrds, Animals, Masekela, Young-bloods Albert King and Canned Heat. Upcoming are new English acts such as the Ainsley Dunbar Retaliation and Terry Reed, plus the Animals, Spirit, Cold Blood, Traffic and Buddy Miles.

At the other end of the spectrum is the Cocoanut Grove. Its entertainment director is Gus Lampe, who combines the new with the established to bring more young people into the 1,000-seat facility on more occasions than just the usual prom nights. He has hired a teen-age consultant to visit high schools and learn the grass roots favorites.

Pairings of the established with the new focus on such upcoming attractions as Rouvaun, and McCall and Brill from the "Laugh In" TV series, and the Mills Brothers with Stanley Myron Handleman of the Dean Martin TV show.

Lampe has also established an $8.50 high school student's package which includes dinner, tip and tax which starts Nov. 1. The concert field in no way affects the Grove, Lampe points out. "We cater to people who want to spend an evening, dance to Freddie Martin's orchestra and enjoy a show." Lampe's budget is not restricted to an annual sum and each contract is a different matter with each artist, involving percentages and going into overrides.

Tourists make up a good portion of the room's patronage. Lampe's standard pact is for two weeks; years ago it was for one month solid. Now Lampe is trying to get Ray Charles, Tony Bennett and Don Ho, for example, to commit for three weeks. Although he admits that a hit recording is all important, there are certain artists who will draw because of their own personalities. The only kind of music Lampe will not book is hard rock.

'THRILLS' GETS A GOLD RECORD

NEW YORK — "Cheap Thrills," by Big Brother and the Holding Company has received an RIAA gold record for sales topping $1 million. The Columbia album has hit No. 1 in Billboard's Top LP's chart. The certification is the first for the San Francisco group, which features Janis Joplin.

Executive Turntable

John Sippel, publicity director of Mercury Records since 1965 and a 24-year veteran of the record industry, has been named national product manager for Mercury Records. The former Billboard staff member will replace **Alan Mink,** who is exiting the corporation for a position on the West Coast. Assuming the post of director of publicity will be **Ron Oberman,** who has been an associate in the three-man department since February, 1967. **Rick Bolsom** is publicity staffer out of Mercury's New York offices.

* * *

JACOBS

Dick Jacobs has been appointed executive producer of the Special Markets Department at Decca Records. Jacobs will be responsible for directing the development and producing of records necessary for all Decca Special Markets activities. He will also be involved in the creative development of this product, working in conjunction with **Martin L. Weiss,** director of Special Markets, and **Don Hobens,** manager of Special Markets operations. The division is headed by Decca vice-president **Martin P. Salkin.** Jacobs joined Coral Records as musical director and assistant artists and repertoire director in 1953, after two years as staff arranger for the Tommy Dorsey Orchestra. For the past five years, Jacobs has been musical director for the Friar's Club Annual Testimonial Dinner. He will serve in the same capacity this year.

* * *

WILLIAMS

Ted Williams has been named publicity manager of Atlantic Records. The appointment is part of an expansion of the firm's publicity wing, which also encompasses the promotion of **Micki Ackerman** to the post of press information. Both report to **Bob Rolontz,** Atlantic's director of publicity and advertising. Williams comes to Atlantic after four years with Record World where he held many key positions. Williams started his career in the music business as an album reviewer with Cash Box. Mrs. Ackerman joined the publicity department of Atlantic a year ago. Since last March she has been in charge of producing the firm's weekly Atlantic-Atco-Cotillion bulletin and artists' itineraries. Mrs. Ackerman will continue to edit the bulletin as well as take additional duties involving press contracts.

* * *

CHRISTENSEN

Barbara Christensen has been appointed manager of publicity and public relations at Metromedia Records. Miss Christensen will be responsible for all public relations concepts and national consumer and trade publicity for Metromedia's product and artists. She will assist in the development of advertising and graphic concepts and will work in conjunction with the sales, promotion and merchandising departments. Prior to joining Metromedia, Miss Christensen was manager of press and public information for Epic Records. Miss Christensen began her career in public relations with R. J. Cavallo Management, where she handled publicity for the Lovin' Spoonful.

* * *

Bob Thiele has resigned as director of artists and repertoire for ABC, Impulse and BluesWays Records. Thiele, who had been with the ABC family of labels for seven years, worked in such diverse areas as rock, pop, and jazz. Thiele expects to have his new affiliation lined up within a fortnight.

* * *

Jack Lee has resigned as professional manager of Edwin H. Morris & Co. after 20 years with the company. Lee was professional manager of Meridian Music, the BMI affiliate of Morris, for 10 years before Morris sold the company to Lawrence Welk. Lee was instrumental in bringing in such copyrights as "Canadian

(Continued on page 1

I LOVE YOU MADLY

An R&B Smash
Billboard 24

A Pop Smash
Billboard 60

Soul 35052

FANTASTIC 4

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2 Fetes Draw Giant Turnouts

• Continued from page 1

been secured. "When these run out, that's the end," he said. "We'll just have to advise people that we did everything possible to get them to pre-register."

Even before the three-day celebration got officially under way, there were virtual round-the-clock parties and entertainment, and the serious matter of Country Music Association board meetings. Pre-conventioo party hosts included Owen Bradley, Chet Atkins, Amon Evans, Bobby Goldsboro and Stanley Adams.

In the first actual matter of new business on Thursday (17), the Country Music Association elected its new directors who, with the continuing directors, named a slate of officers. Those named were:

Bill Williams, President; Francis Preston, executive vice-president; Harold Hitt, vice-president; Wade Pepper, vice-president; Cliffie Stone, vice-president; Bill Denny, vice-president; Roy Horton, vice-president; Ben Rosner, vice-president; George Crump, secretary; Marty Catrow, assistant secretary; Dick Broderick, treasurer; Larry Moeller, assistant treasurer, and Bill Lucas, sergeant-at-arms.

Elected at - large directors were Stanley Adams, Johnny Bond, Randy Wood, Tex Ritter, Harry Jenkins and Connie B Gay

Gallagher Named

Bill Gallagher, elected a director representing record companies, was also named chairman of the board. Other category directors are Ferlin Husky, artists; Hubert Long, manager-booker; Lee Zhito, publications; Mel Tillis, composers; Wesley Rose, publishers; Irving Waugh, radio-TV; Les Arnold, disk jockey, and Bill Budson, advertising.

The new board held its first meeting Friday (18). This followed the traditional WSM breakfast and spectacular, highlighted by an announcement by Irving Waugh, president of WSM, Inc who said that a feasibility study was underway about building a new Grand Ole Opry House and creating a major tourist attraction around it. The new complex would be called "Opryland, U. S. A."

To conduct the study, WSM officials have retained Research Associates of Los Angeles, a consulting firm specializing in recreation economics. The study will encompass not only a new Opry House with a stage having TV network origination capabilities, but an accompanying amusement area, hotel complex and supporting facilities.

Representatives of WSM have already held discussions with officials of Disneyland, with the management of Sea World in San Diego, and with the Hofheinz family of Houston, who operate the Astrodome. It is anticipated that a major tourist attraction centered on the "Opry" would require some 200 acres of land.

The "Opry" has been staged in its present location, formerly the Hyman Auditorium, for the past 27 years. In all, the show has been housed in five different locations during its 43-year history.

CMA Citation to Bill Sachs

• Continued from page 1

"It is with great pleasure that I hring up this next matter. On the other hand, it is unfortunate that the recognition I am about to bring before the membership has to be done without the presence of the individual who is concerned.

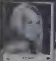
"He attended the first Country Music Convention. He has attended every one since until today. For 44 years he has been steadily at his tasks with Billboard magazine. For most of those years he has been and still is a steadfast friend and associate in the Country Music field.

"For his dedication and long service to the advancement of country music we desire to honor him with a certificate of appreciation.

"To Bill Sachs we extend our best wishes for an early recovery from his illness and a return to active participation in this great effort for the preservation and growth of country music.

"To Bill Sachs we present this certificate for his outstanding endeavors on behalf of country music. This Association is proud to call him friend."

The plaque was accepted for Sachs by Paul Ackermao, music editor of Billboard.



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Fox Pub, College In Exchange Tie

MIAMI — Sam Fox Publishing Co., Inc., has concluded an agreement with the University of Miami through its School of Music to start a music program of publications, instructional recordings and film strips.

Under the agreement, the School of Music will contribute its faculty and experience to obtain materials designed to extend music education curricula, while Sam Fox Publishing will supply personnel, and sales and merchandising techniques

HALL OF FAME NAMES WILLS

NASHVILLE — Bob Wills, whose early-day Western "swing" bands paved the way to a new era in country music, was namd to the Hall of Fame by the Country Music Association

Wills now joins such country names as Hank Williams, Fred Rose, Tex Ritter, Eddy Arnold, Roy Acuff.

Switch to Track

NEW YORK — 'The Crazy World of Arthur Brown' album and Arthur Brown's "Fire" single are being switched from Atlantic to the Track label, which Atlantic is distributing. Both records will retain their former numbers.

CMA NAMES CAMPBELL AS ENTERTAINER OF THE YR.

NASHVILLE—Glen Campbell, Capitol artist whose singles and albums were consistently on the Billboard charts through the past year, has been named "Entertainer of the Year" at the televised Country Music Association awards presentation

It was one of two awards won by the West Coast artist He also was named "Male Vocalist of the Year" and thus was the only double winner

The single of the year is "Harper Valley P T A " recorded by Jeannie C Riley on the Plantation label, a song which barely fell into the date qualifications for eligibility this year. Album of the year was "Johnny Cash at Folsom Prison" on Columbia

The song of the year was "Honey," and the award went to its writer Bobby Russell. The "Female Vocalist of the Year," Tammy Wynette, is another consistent performer whose Epic releases were at the top of the charts.

Porter Wagoner and Dolly Parton were selected as "Vocal Group of Year" After Miss Parton made the switch to RCA and joined the Wagoner show, the duo came up with a succession of hits. "Instrumental Group or Band of the Year" was the Buckaroos. "Instrumentalist of the Year," Chet Atkins, and "Comedian of the Year," Ben Colder.

ASCAP Awards Go To 19 Country Tunes

NASHVILLE — ASCAP has picked 19 songs to receive its 1967-1968 Country Music Awards. The awards were made at a luncheon here Thursday (17)

Following is a list of the winning songs along with credits for writer, publisher and recording artist:

"Ballad of a Water Hole 3"-Robert Weiss & Dave Grushin-Famous Music-Roger Miller (Smash); "Burning a Hole in My Mind"-Cy Cohen-Delmore Music-Connie Smith (RCA); "Childhood Place"-Len Reed & Barry Mason-Donna Music, Jewel Music-Dottie West (RCA), "Down in the Flood' Boh Dylan-Dwarf Music-Flatt & Scruggs (Columbia). 'Foggy River"-Fred Rose-Milene Music-Carl Smith (Columbia). 'Great Pretender'-Buck Ram-Panther Music-Lamar Morris (MGM). 'Honey"-Bobby Rusell Russell Cason Bobby Goldsboro (United Artists); "I Got You"-Gordon Galbraith & Rice Mareno-Music City Music Waylon Jennings & Anita Carter (RCA); "I Taught Her Everything She Knows" Sylvia Dee & Arthur Kent-Piedmont Music Billy Walker (Monument)

(Continued on page 102)

Sherrill, Tree Share Top Awards of BMI

NASHVILLE — Billy Sherrill walked off with the top writing honors and Tree Music took the top spot as publisher at BMI's annual presentation of Citations of Achievement in recognition of popularity in the country music field as measured by broadcast performances. The awards were made at ceremonies here Thursday (17) by BMI president Edward M. Cramer and Francis William Preston, vice-president of BMI's Nashville office

Sherrill, who won awards for five songs, was followed by Glenn Sutton, four, and Buck Owens, three. Winners of two writer awards include Jean Chapel, Dallas Frazier, James W Glaser, Roger Miller, Mickey Newbury, Claude Putman Jr W S Stevenson, Mel Tillis, Cindy Walker and Wayne P Walker

Tree Music led the publishing field with six songs Five BMI publisher awards were presented to Al Gallico Music and Four Star Music Blue Music received four awards, with three citations going to Acuff-Rose Publications, Cedarwood Publishing and Glaser Publications Blue Crest Music, Glad Music and Moss-Rose Publications received two awards each

In all, 55 writers and 33 publishers of 52 songs were presented with Citations of Achievement

A special award was presented to Eddie Miller and W S Stevenson, writers, and to Four Star Music Co., Inc, publisher for "Release Me, which was the most performed country song in the BMI repertoire for the period of April 1, 1967 to March 31, 1968

SESAC Gives Six Awards to Mack at Nashville Meeting

NASHVILLE — Warner Mack, songwriter and Decca recording artist, received six separate awards from SESAC at a special dinner meeting at the Silver Slipper on Monday (14)

Mack, owner of Page Boy Music, a SESAC publisher affiliate, received special citations for "I'm Gonna Move On" and "I'd Give the World" in the artist, writer and publisher categories

Convention Music publisher and Ted Harris, writer, gained honorable mention awards for "The True and Lasting Kind" Margie Perkins received a special award in memory of Luther M Perkins of Perkins Publishing

About 100 persons attended the dinner meeting, hosted by Joe Talbott III, manager of SESAC's Nashville office SESAC also hosted a hospitality suite at the Andrew Jackson Hotel as part of the three-day annual country music celebrations

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ATLANTIC

DON COVAY
"I Stole Some Love"
Atlantic 2565
Produced by Rick Hall

ATLANTIC

LOU JOHNSON
"Rock Me Baby"
Cotillion 44011

Cotillion

Executive Turntable

• Continued from page 6

Sunset," "Land of Dreams," "Vanessa," "Baby You Got What It Takes," "The Stroll," and "Don't Let the Stars Get in Your Eyes," among others. When Meridian was sold, Lee became professional manager of E. H. Morris and was instrumental in the production of the "Hello, Dolly!" record with Louis Armstrong.

* * *

Joe Gannon, formerly with the Campbell, Silver, Cosby Corp. (CSC), has been appointed general manager of Bizarre, Inc., recently formed entertainment complex.

* * *

Dean L. Burdsall has joined General Recorded Tape as accounting manager.

* * *

Jeff Clark has joined VMC Records as national promotion manager. He was formerly with Columbia as Coast promotion man.

* * *

Neely Plumb has been set as a record producer with International Management Combine, a Hollywood company. Plumb was formerly with RCA on the Coast.

* * *

Peter Steinmann, who owned Tri-Parts Music, Inc., has joined Commonwealth United's motion picture division as production supervisor.

* * *

Ward Brill has returned to his post as sales co-ordinator for the eastern seaboard area for Walco Electronics Co., manufacturer of phonograph needles and record, tape and music accessory items.

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Spanish Film By Martineau

NEW YORK — Gordon-Martineau Associates, Inc. a recently formed management-music complex, has expanded into the international talent field with the U. S. representation of the prize-winning Spanish film, "La Tia Tula," a flamenco troupe and art show.

The move by the firm's packaging wing, Kaleidoscope Productions, is its first thrust into serious concert talent since opening for business. Rock managers Mike Martineau and Sam Gordon, whose talent includes Free Design, the Good Earth Trio, Brian Hyland and Eddie Simon —younger brother of Paul Simon of Simon & Garfunkel— will represent the group on an upcoming U. S. university tour. The thrust into serious concert talent ties in with the firm's policy of preparing pop acts for concert, college and adult markets.

ARETHA AGAIN GOLD CHAMP

NEW YORK—Aretha Franklin has received her seventh gold record for a single. The RIAA certified Atlantic's "I Say a Little Prayer" for more than one million sales. She also has gained gold records for sales topping $1 million for two Atlantic albums.

Chaisson Promo Co.

NEW ORLEANS — Stan Chaisson, promotion man with All South Distributors, has set up his own independent promotion firm and has already acquired the accounts of A&M Records and Dunhill Records. Chaisson will headquarter at 601 Pere Marquette Building.

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Market Quotations

As of Closing Thursday, October 17 1968

NAME	1968 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	25⅛	16½	439	21	20	20	-3
American Broadcasting	74¾	43¾	275	71⅞	69⅞	70	-1⅞
Ampex	37½	26½	909	37½	36⅞	37	Unchg
Automatic Radio	25⅞	15¾	90	18⅞	18	18¾	+ ¼
Automatic Retailer Assoc.	111½	72¾	247	111½	107½	110	+1⅞
Avnet	43½	20⅝	2555	30⅞	28½	28⅞	-1⅛
Canteen Corp.	33	20½	1364	31½	27⅛	29⅛	+1⅝
Capitol Ind.	37½	34	163	31¼	28	30	+1
CBS	60¾	43¾	694	56⅞	54⅛	56	+1½
Chic. Musical Inst.	38	24¼	113	34	33	33⅝	+ ⅝
Columbia Pic.	44⅞	23½	1065	43	39	41⅝	+1½
Commonwealth—United	22⅝	6¾	3597	31	19¼	20	+ ½
Consolidated Elec	45¾	34	493	38⅞	35⅝	35⅞	- ⅝
Disney, Walt	83	41⅞	127	79	74	76¾	+1½
EMI	7¼	4¼	434	6	5⅝	5⅝	- ¼
General Electric	100	80¼	2845	96¾	87½	92¼	+3⅝
Gulf & Western	66⅛	38⅞	3987	49½	45¾	47⅞	+1¼
Handleman	36	21	758	36	33⅞	35¾	+3¼
Harvey Radio	33½	15⅝	35	25½	34½	34½	- ½
Kinney Services	89¾	53⅝	322	77¼	74½	76	-1½
Macke Co.	29⅝	16⅝	179	28⅞	26⅝	27⅛	+ ½
MCA	53¼	43	227	52¼	50½	51¼	+ ¼
Metromedia	53¾	34¼	966	51¾	48¼	49⅝	+ ⅝
MGM	55	35¾	1287	53⅞	48	49⅝	-3
3M	119¾	81	384	105¾	103¾	104¾	- ⅛
Motorola	153¾	97	385	135¼	130½	131	-4
RCA	55	44¼	3184	50⅞	47⅝	48⅞	-1⅝
Seeburg	40½	19½	1368	40½	37½	38⅞	+1
Servmat	59½	35	185	54	51½	53⅝	+ ⅝
Trans Amer.	77¼	43⅞	1139	77¼	70¼	75½	+5½
Transcontinental Invest.	23⅝	13¾	680	31	19½	19½	-1½
Triangle	46	35	85	37¾	35½	36½	Unchg.
20th Century-Fox	40⅝	24½	931	36⅝	34¾	35⅝	- ⅝
Vendo	33¾	23¼	131	27⅝	26⅝	27⅝	+ ½
Warner Bros.-7 Arts	48⅝	26⅛	825	48	46⅛	47½	+ ⅝
Wurlitzer	25½	18⅝	471	25¼	22⅝	34⅝	+2¼
Zenith	65½	50⅛	810	58	56½	56⅝	- ⅝

As of Closing Thursday, October 17, 1968

OVER THE COUNTER*	Week's High	Week's Low	Week's Close
Data Packaging Corp.	43½	39	40
GAC	13½	11½	13½
General Recorded Tape	58	54	58
ITCC	9¾	8½	9½
Jubilee Ind.	37	35	35
Lear Jet	28¾	27½	27½
Merco Ent.	13⅝	11	13½
Mills Music	33½	32	32
NMC	14½	13½	13½
Omega Equity Corp.	15	13	15
Pickwick Int.	33½	30¼	33½
Telepro Ind.	3⅝	3¼	3⅝
Tenna Corp.	18½	17	17

*Over-the-counter prices shown are "bid" (as opposed to "asked") Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

Fox Office's 2-Front Attack

• Continued from page 1

from the recent change of administration which brought J. K. (Mike) Maitland to the fore. The WB-7 music complex includes standards in such subsidiary firms as Advance Music, Harms Music, Witmark, Remick, New World, Pepamar, and others.

The Fox Office now represents some 3,000 publishing firms in its dealings with record companies and other sources of mechanical revenue.

As a result of this additional activity, the Fox Office is planning to move to larger quarters here this spring.

Regalia to Handle Graziano's 1st LP

NEW YORK — Rocky Graziano's first LP, "Maharishi Yogurt," on the R.I.C. label, will be distributed by Regalia Records.

Regalia president James Nebb has already set a major promotion campaign, beginning with in-store appearances in New England at Sears, Roebuck stores, and Woolworth stores in the New York metropolitan area.

The album was produced by Matthew and Robert Rozzi.

when answering ads . . .
Say You Saw It in Billboard

ITT and Canteen Agree to Merge

CHICAGO — The board of directors of International Telephone & Telegraph Corp. and Canteen Corp have agreed to merge the two firms through an exchange of stock valued at approximately $242 million.

While its shareholders must approve the agreement, Canteen, with Patrick L. O'Malley continuing as president, will operate as a wholly owned subsidiary of ITT Headquarters will remain in Chicago. Last month ITT entered the food industry with the purchase of Continental Baking C

This announcement constitutes neither an offer to sell nor a solicitation of an offer to buy any securities. The offering is made only by the Offering Circular to bona fide residents of the State of New York.

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October 21, 1968

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From the album "I Get The Sweetest Feeling"
Brunswick
RECORDS

Beach Boys Tripped Up by Past; Turtles Take Past in Fine Stride

NEW YORK — Four groups, differing in experience, style and effect played Fillmore East on Oct. 11 and 12. The headliners on each night were acts which were more successful in the past the Beach Boys on Oct. 11 and the Turtles on Oct. 12. The success of the latter was far more than the effect of the former in the first show each night.

Creedence Clearwater Revival, making its New York debut, gave a heavy blues program with John Fogerty starring as vocalist and lead guitarist both nights. The New York Rock & Roll Ensemble, who appeared on Oct. 12, scored with their varied program, which ranges from classical to rock.

Most of the interest was centered on the Beach Boys, and the Capitol artists brought their songs of surfing and their fans to the East Village theater. Their performance included many of their former hits, such as "Help Me, Ronda," "Barbara Ann," "California Girls," "Darlin'," "Sloop John B," "Fun, Fun, Fun" and "Surfin' USA."

Fails to Ignite

But the title of another past hit, "Wouldn't It Be Nice," is more of a clue to the problem these artists faced. It would be nice if this exuberant outdoor music were still in the mainsteam of today's pop music. But it sounded pale. Even the familiar solo vocal work of Carl Wilson and Al Jardine failed to ignite any spark.

The audience, which included many parents with younger children, was more teeny-bopper than the usual hip East Village crowd. The first show's attendance was about 1,900. Fewer persons attended the following night, but they enjoyed a better program.

Similarly, the Turtles relied on past hits, such as "You Baby," "It Ain't Me Babe," "She'd Rather Be With Me," and "Happy Together." But there were many differences. The Turtles are one of the best hard rock groups around and showed it.

The good-natured clowning, especially by Mark Vollman, still goes over. And, the Turtles could draw on a current hit "Elenore," plus several selections, including title song of their new White Whale album "The Battle of the Bands."

Take-Off

Curiously, even old-fashioned clowning, such as having a group of star-spangled marching girls come out during the concluding "We'll Meet Again" seemed like pure take-off. And, take-off, in varying forms, is a part of today's scene. Vollman, a stocky performer, did a semi-strip tease by removing his shirt during the number.

Howard Haylan, the lead vocalist, was strong throughout and joined Vollman, his fellow vocalist in some of the clowning. Bass guitarist Jim Pons used his low voice in "Too Much Heartsick Feeling," a country number from the new album. Drummer John Barbata, a steady performer throughout, had one good solo number. While guitarist Al Nichol had no extended solo, he also was steady as was Pons.

Creedence Clearwater Revival, who are riding high with "Suzie Q," made a fine impression both nights, but the Fantasy artists probably were a hair better on Saturday. Fogerty has a fine blues voice and plays guitar expertly, often with mandolin effect. He also can use feedback effectively. The other three musicians in the group, drummer Doug Clifford, bass guitarist Stu Cook and rhythm guitarist Tom Fogerty, also were strong performers.

Their "Suzie Q" is an extended number with a long instrumental section giving John Fogerty a chance to excel. Screamin' Jay Hawkins' "I Put a Spell on You" was another top selection from the group's initial album as John Fogerty's voice admirably put the contemporary blues number over.

Other effective songs from the Fantasy album were "Walk on the Water," "Porterville" and "Ninety-Nine and a Half (Won't Do)," "Good Golly Miss Molly" and "Born on the Bayou" also were aces by this top new San Francisco quartet.

Rock & Roll Ensemble

It took a few numbers to catch on to what the New York Rock & Roll Ensemble was up to, but, after those opening numbers, the Atco artists had clear sailing. The turning point was the following of a movement from Bach's "Trio Sonata No. 1" by "A Whiter Shade of Pale."

In the former, Mike Kamen and Marty Fulterman played oboes, while Dorian Rudnytsky played cello. Then, Kamen went to the organ and Cliff Nivison went to drums, the only essential instrumental change from the selection's original Bach source. Brian Corrigan, a good soul singer, as is Kamen, took the vocals.

"Chain of Love" and "Sunshine of Your Love" were among the good pop numbers as Nivison went to his accustomed lead guitar spot with Fulterman on drums and Rudnytsky and Corrigan also on guitar. In addition to his strong vocals, Kamen was excellent at organ, including many classical progressions, including a brief opening and closing selection. This quintet, a superior group of musicians, is helping to demonstrate that the barriers between pop and classical music are breaking down. All four acts were making their first Fillmore East appearances.

FRED KIRBY

Atlantic's Harris Takes Off in All Styles of Jazz

LOS ANGELES — Eddie Harris, Atlantic Records artist, bridges both time periods and jazz styles. His bag of skills, as exemplified during his Manne Hole opening Oct. 8, runs from funky blues to straight ballads to strident avant-gardism.

His tenor saxophone in concert with the electric bass of Melvin Jackson creates soundwaves of fascinating depths.

He times his note runs expertly to achieve a musical sense of validity when playing the electrified tenor. A delayed echo cycle system allows Harris to repeat notes and play duets with himself. This electronic effect comes off well during "Ballad for My Love" and "Things Are Gonna Get Better."

He is accompanied by drummer Richard Smith, pianist Jodie Christian and bassist Jackson.

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Signings

Jimmy Castor, formerly with Smash, signed with Capitol Records, where Castor-Pruitt Productions, Inc., will producer "Hey Shorty," his first single for the label Capitol producer **Artie Kornfield,** who signed Castor, also has inked the **Milky Way,** who are produced by N.M.I. Productions, Inc. and independent producer **Bob Walker,** who brought r&b artists **Larry Buffa** and **Randy Diamond** to Capitol.

The Soul Survivors joined Atco, where their first disk is "Turn Out the Fire" produced by **Kenny Gamble** and **Leon Huff.**

Jo Anne Worley of "Laugh In" signed with Reprise where her initial pressing is "Why Won't You Come Home?" produced by **Paul Anka** and **Don Costa.**

Hines, Hines & Dad, formerly with Columbia, joined Kapp. **The Celebration** to United Artists, where a single and album are being recorded. **The Murmaids** signed with Liberty with "Paper Sun" as their first single. **Family** to Reprise. **Michael J. James** joined UNI. **Mark Slade** of "High Chapparral" [illegible] programmation with his first album being cut in Nashville.

Aretha Wailer, Wooer, Winner

NEW YORK — When Aretha Franklin, eyes closed, soars into "Dr. Feelgood," crowds shiver, gold records flash by like daydreams and a moody Detroit girl has kept her own promise of winning. On Sunday (13) Miss Franklin enjoyed her finest hour, sharing with her family and fans at Philharmonic Hall her winnings and how she won them — by wooing them with her kinetic soul music, available on Atlantic Records.

Whether digging into the piano or preaching at center stage, Miss Franklin can rebound from despair, climbing out of "Ain't No Way" into a delirious "Respeco," confessing to being a link in the "Chain of Fools," then persevering for peace in "We Shall Overcome." Her big voice, primed for frequent sprints through the octaves, gave way to a smaller, breathy ballad voice which, after wringing out the blues, would linger like a music box running down in an empty room.

Supported by the Sweet Inspirations, Miss Franklin shared the evening's laurels with Cissy Houston, the group's lead, who huoyed "Ain't No Way" and "Say a Little Prayer" with her sparkling counter harmony and hursts of gospel grandeur. On their own, the Sweet Inspirations sang "Sweet Inspiration," their first disk for Atlantic, "Unchained Melody," their latest, and "Alfie." But Miss Houston's soaring soprano stunned the audience to gasps of disbelief and wild applause. The revelation of the Inspirations to New Yorkers and "downtown" audiences should catapult this back-up group to the front of the class acts, and Miss Houston to the heights of recognition now enjoyed only by Aretha Franklin.

The Drifters, another Atlantic group, rounded out the show with a medley of their oldies, hut the evening belonged to soul queen Aretha Franklin by popular acclamation and to Cissy Houston on the strength of her future—and to 4,900 soul fans who put them there and made them winners.

ED OCHS

NAZZ FETE IN L. I. THURSDAY

NEW YORK — Nazz, SGC Records group, will be honored at a "Nazz Day" celebration at the Great Neck (L. I.) High School Auditorium Thursday (24) prior to their departure for England. The group, which comes from Philadelphia, has been living in Great Neck for the past year.

The "Nazz Day" concert will also feature the Soft White Underbelly, another rock group that has been living in Great Neck.

'Megilla' a Folk Tale Which Comes to Sparkling Life

NEW YORK—"The Megilla of Itzik Manger," which opened on Wednesday (9) at the Golden Theater, is an entertaining vaudeville version of the Biblical Purim story expertly played. Although most of the music and much of the dialog is in Yiddish, English commentaries by Joe Darion, lyricist of "Man of La Mancha" and "Ilya Darling," make the work easy to follow. Columbia has original cast rights.

Three of the six-member cast belong to the Burstein family of Israel and what a marvelous trio of performers they are. Pesach Burstein displayed a farcical comic flair as he handled a variety of parts. In "S'a Mechaye" he had a good happy number as the king.

Lillian Lux (Mrs. Burstein) also played a variety of roles as did the rest of the cast. Her big solo "A Mother's Tears" a sorrowful number.

But, the lion's share of the acting and singing honors went to Mike Burstein their son who handled the English commentaries as well as a multitude of roles. Here is a magnetic performer with sparkle and a good voice a performer who would be a standout in any language. "Fastrigossa's Lament" was a tender selection for him while in "The Little Bird" he had another gem aided by members of the company.

The other three cast members also were quite capable. Susan Walters as lovely Queen Esther, Zelha Gold a topnotch comedian and Ariel Lorman whose singing provided valuable support.

The music of Dov Seltzer is appealing, although in only "Cause Uncle Mordecai Is So

(Continued on page 1[illegible])

Joao Gilberto at Rainbow Grill— Soft & Soothing

NEW YORK—At his Rainbow Grill opening Oct. 7, Joao Gilberto displayed that he is a master of the understatement. His voice was custard soft and carried authority embedded in the traditional Brazilian bossa nova beat.

He played on guitar, au naturel, free of electronic gimmicks. The newly signed Mercury Records artist, who will perform on Limelight label, sang all seven songs in Portuguese, including "Girl From Impanema" and "The Trolley Song," while giving his three fine musicians, drummer pianist and a rhythm-maker freedom to express and shine individually. The set was a short one, and although there was a sameness in presentation, it was soothing and pleasant on the ears.

Teddy Wilson proved an engaging performer, substituting for Jonah Jones, whose mother died. Jones and his group were rescheduled for Oct. 11. The light-fingered jazz pianist and his duo were in top form with Wilson giving his cool brand of jazz the flavor and excitement he's been known for these many years.

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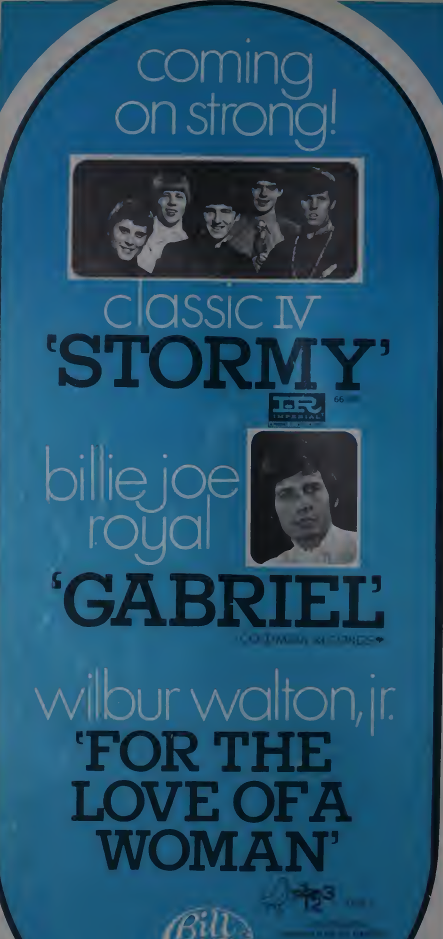

Campus Dates

Mercury's **Spanky & Our Gang** plays Boston College on Sunday (20). Other October dates include Ferris State College of Big Rapids, Mich. (23); Wisconsin State College at Platteville (21); Boise State College (30), and Eastern Montana College (31). In November the group appears at the University of Rhode Island (8); Dartmouth College (9); Roanoke College (15); Converse College of Spartanburg, S. C. (16); Jacksonville University (18) and Purdue University (22).

Atlantic's **Sam & Dave** perform at Wisconsin State University in Whitewater on Thursday (24); Northern Illinois University, Friday (25); State University at Bowling Green, Ky., Saturday (26); Xavier University, Cincinnati, Friday (1); Wake Forest College (9); State University at Jonesboro, Ark. (13); Duke University (23); and Murray State University Dec. 4.

Paul Anka's current college tour schedule includes October dates for the RCA artist at Louisburg (N. C.) College (21); Campbell College of Blue's Creek, N. C. (22); Marymont College, Boca Raton, Fla. (24); University of South Florida (25); Florida State University (26); University of Southern Mississippi (28); Louisiana Polytechnic Institute (30), and Northwestern State College of Natchitoches, La. (31). In November, Anka appears at the University of Georgia (5); Walker College, Jasper, Ala. (6); Georgia Tech (7); Atlantic Christian College of Wilson, N. C. (8), and East Carolina University (9).

Sergio Mendes & Brasil '66, A&M artists, play the University of Arizona on Sunday (20); Eastern New Mexico State University, Monday (21); [illegible] Washington State College (24); Washington State University, Saturday [illegible] and American River College, Sacramento, Calif. [illegible]

The **Grimm Brothers** appear at [illegible] N. Y. [illegible] College on Friday (1) and Saturday (2) and New York State University at Potsdam, Nov. 4-6.

Mercury's **Blues Magoos** perform at Mankato (Minn.) State College on Sunday (20).

The following October appearances have been set by **Fred Weintraub's** Coffee House Circuit: **Peter Thom** at Mount Union College, Alliance, Ohio (22-[illegible]); **Penny Lang** at New York State University at Oneonta (week of Oct. 21); **Eric & Errol,** Salem (Mass.) State College (week of Oct. 24) and **Donnery & Rudd,** High Point (N. C.) College (week of Oct. 20).

Columbia's **Tim Hadin** plays Brooklyn College on Nov. 23.

The **Serendipity Singers** perform at California (Pa.) State College on Thursday (24).

Vanguard's **NJ Orange** appear at the University of Maryland on Dec. 13.

Beach Boys Off on A Whirlwind Tour

LOS ANGELES—The Beach Boys, Capitol Records group, play five concerts in seven days, beginning Sunday (20) at the Greensboro (N. C.) Coliseum.

Other dates are the Kentucky Fair and Expo Center, Louisville, Thursday (22); Bobyns Benndtt High School, Kingsport, Tenn., Thursday (24); Salem Roanoke Valley Civic Center, Salem, Va., Friday (25), and the Civic Center Auditorium, Charleston, Saturday (26).

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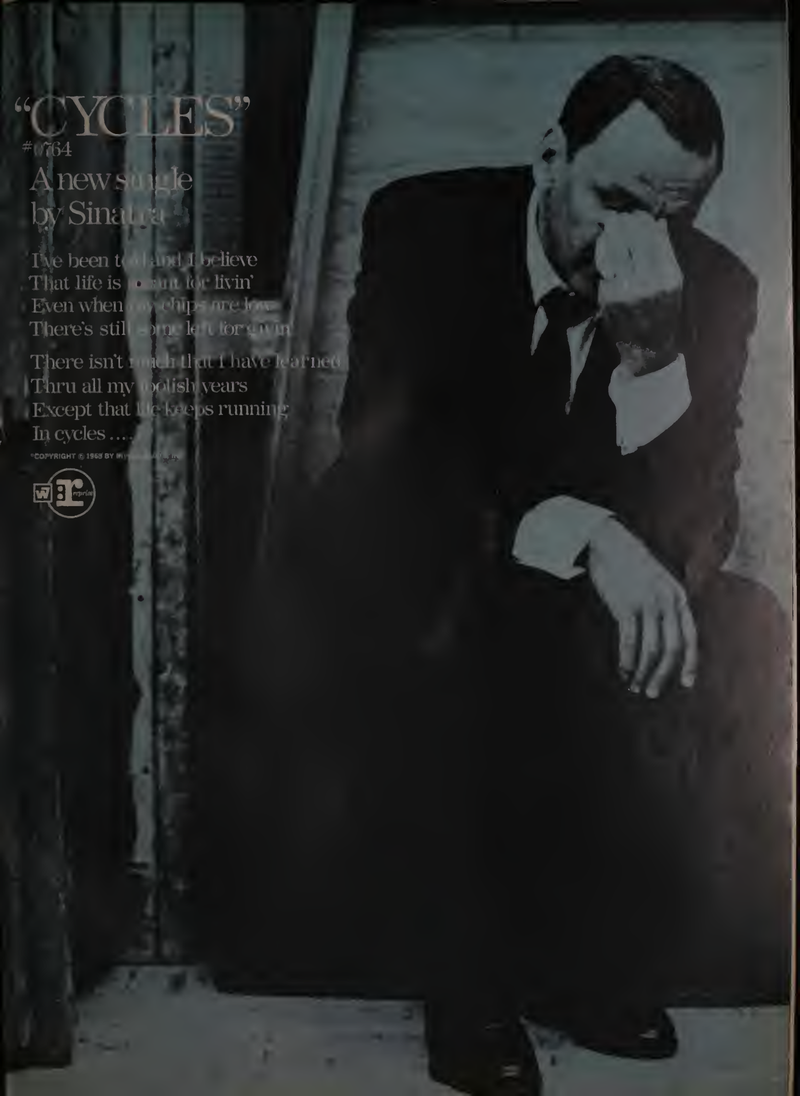
Two record companies have been solicited by individuals and sold illegal tapes of Al Hirt performances. Permanent injunctions and damages have been obtained by Al Hirt Enterprises. Legal action for damages will be immediately taken in the future, not only against any record company, but against any distributing agent who is involved in similar situations. Please contact RCA Records or Gerard W. Purcell Associates, Ltd., 150 East 52nd Street, New York, N. Y., 212-753-7600, for any information regarding this matter.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Except that life keeps running
In cycles ....
reprise

Grape, Pie Tasty Rock Recipe

NEW YORK—Moby Grape had a powerful set at the Cafe Au Go Go on Wednesday (16), but a newer group, the Apple Pie Motherhood Band, almost stole the show, surprising a large audience, which responded more enthusiastically for the Boston unit. The management announced it was attempting to extend the stay of the Apple Pie Motherhood Band, originally slated for three days, for at least an additional week.

Moby Grape was strong musically throughout. Now a four-man unit, the Columbia Records artists faced each other during most of the set, positioned in almost diamond formation. An exception was lead guitarist Jerry Miller, who occasionally turned to face the audience. But the quartet was all business as they blasted their way through much of the set.

Miller's guitar playing was first grade, while guitarist Peter Lewis, usually handling rhythm, and bass guitarist Bob Mosely supplied heavy support. Steady work also was turned in by drummer Don Stevenson.

While all four participated in the vocals, it generally was the strong bluesy voice of Mosely or the combination of Lewis and Stevenson who carried the lead. Much of the material was from their first Columbia album, "Hey, Grandpa," and "8:05," which Lewis and Stevenson led, and "Mr. Blues," a good number for Mosely.

"Omaha," also from the first album, concluded the set in top fashion as Mosely, Miller, Stevenson and Lewis participated in the vocal. "Sitting by the Window" was another good selection.

The Apple Pie Motherhood Band's opening number, "Born Under a Bad Sign," which also opens the group's debut album on Atlantic, was an indication of things to come. Bruce Paine, the quintet's new lead singer, displayed a strong voice, which can wail blues. Later he was to show he also can handle softer ballad material well. Lead guitarist Ted Demos and organist Jeff Labes were excellent, while Dick Barnaby demonstrated he was one of the better bass guitarists around. Drummer Jack Bruno also was a solid asset.

In "Ice," another number from their album, Demos assisted Paine on vocals. One element of the group's sound came through here was the reinforcing by Labes on organ to Demos on guitar. Barnaby also joined in on vocals in "One Step From a Rainbow."

Touches of humor were evident in several numbers, especially "You Can Get It at the Hotel Albert." "Silent Smokey Town" was a good ballad with Paine and Demos on vocals. Then came "Rush" and what a big closing number that was. The quintet was joined by Don-

(Continued on page 102)

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CREEDENCE FINDS WAY IN '60'S WITH SOUND OF '50'S

SAN FRANCISCO—A new name with ties to past musical forms has spelled success for Fantasy's first major pop rock band Creedence Clearwater Revival.

The group, whose single "Suzy Q" has helped gain national airplay for Fantasy, the veteran jazz label, was formerly known as the Golliwags.

The quintet, which is composed of Bay Area residents, met in high school and became the Golliwags in 1965. The act lasted until this year, when the funny hats and bubble gum image gave way to the present group.

"Suzy Q" is based on rock sounds of the 1950's, says John Fogerty, the group's chief writer. The style preferred involves a lead voice with answering voices rather than a group vocal sound. At in-person appearances the group tries to hold down its volume and to re-create its recording sound.

Fogerty feels rock music is becoming too ethereal. "There's too much thinking going on about the music. Rock is the medium of the common people. It's the easiest identifiable music, but the tendency is to get too intellectual."

The group prefers the simpleness of pure rock forms, rather than the complexities which many of the progressive rock bands are espousing.

Before their single broke, the group was earning $800 a month. Their present one-nighter rate is now in the $2,500 to $3,500 range. When the group played Disneyland recently, it got $3,000 for one night's performances.

Burton Leads Quartet in Scintillating Performance

LONDON — In a 10-day session at Ronnie Scott's club, before leaving on a tour of Continental Europe, the Gary Burton Quartet justified their reputation as one of the most imaginative, original and resourcefully creative units on the contemporary jazz scene.

Guitarist Jerry Hahn is proving to be a natural successor to Larry Coryell and in bassist Steve Swallow and drummer Roy Haynes, Burton has a superb rhythm section which is both musical and muscular.

But it is, above all, the leader's great maturity as a musician which puts this quartet into the front of the exponents of small group jazz. Burton's breathtaking technique is never allowed to subjugate his qualities of melodic and harmonic inventiveness—a surprising example of self-discipline in a young musician who has such immense mechanical skill at his command.

As well as having one of the best vibraphone sounds to be heard today, Burton is doing things on the instrument which no one else has done—and not merely for the sake of doing them. He approaches his solo spots, in which the other three musicians lay out, like a pianist—sketching in the harmonies with his left mallets while his right pair delightfully embellish songs like "My Foolish Heart" and "No More Blues."

One of the groups spearheading the movement toward a fusion of jazz and pop, Burton's nevertheless remains essentially a jazz unit despite sartorial and tonsorial concessions to pop culture and the introduction of electric bass for certain numbers.

With Swallow on electric bass, the group achieved a Memphis-type rhythm sound on an untitled blues but while the rhythmic foundation was pure rhythm and blues, the improvisations were scintillating, sophisticated modern jazz.

MIKE HENNESSEY

'Busters' Ban Is Won by Hirt

LOS ANGELES—A permanent injunction has been obtained by Al Hirt in State Superior Court prohibiting Crown Records, Cadet Records and others from "manufacturing, advertising, distributing or offering for sale or selling or causing or permitting to be offered for sale" an album called "Al Hirt the Dawn Busters," which was marketed by Crown and Cadet without Hirt's permission.

Hirt, an exclusive RCA artist, contended that the album was a fraud upon the public and that the tapes were never intended for use as a master for an album. An album with a similar title previously appeared on Wyncote, but an agreement reached in 1965, while Hirt and RCA were proceeding against Wyncote's parent Cameo-Parkway Records, Inc., provided for the destruction of such albums and prohibited their sale.

NARAS Sets 2d Showcase

NEW YORK — The New York Chapter of the National Academy of Recording Arts and Sciences has scheduled its second Talent Showcase for Nov. 18 in the "Plaza 9—and All That Jazz" room of the Hotel Plaza here.

The chapter is screening tapes and recordings to select applicants. Talent and or managers interested in auditioning for the Talent Showcase can contact Judy Gilbertson at NARAS' New York offices.

Last year's young performers included rock, folk, jazz and classical artists. Emphasis is on recording potential. Joe Lee Wilson, who participated last year, has since appeared on several national TV shows.

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UNIQUE HUB DESIGN

The interconnection of hubs and exterior case in the Simpac Cassette is totally new. The hubs are designed to be self-positioning and they actually interlock with the bearing surfaces of the case; no lost motion in assembly, no chance of being dislocated in use. This unique design feature, in combination with the high degree of lubricity inherent in our specially formulated plastic, also reduces friction to the leval that all need for super slick blankets is eliminated--in fact, the use of such blankets would actually impair performance of the Simpac Cassette.

HUBS WITH INTEGRAL TAPE GRIP

No more tiny bothersome parts for attaching leader tape to hub. Molded as an integral part of every hub, the Simpac tape grip provides a quick, positive lock. The Simpac hub provides the assurance of a smooth, perfect circle wind, because once the tape grip is closed a perfectly round hub is formed.

NEW PRESSURE PAD CONCEPT

The Simpac Cassette utilizes a totally differant pressure pad from anything else you may have seen *(see illustration.)* This, the heart of the Simpac Cassette, has been engineered to provide superior head contact to ensure optimum communication between the tape surface and the pick-up head, so essential for maximum fidelity at 1-7/8 i.p.s. In addition, a minimum area of surface drag against the tape reduces distortion and tape wear. Intimate surface contact with the pick-up head, a constant spring pressure factor throughout the full throw, an omni-directional flexibility, a constant mamory under all playing conditions, and actual surface contact with the tape only whare desired, are all design characteristics of this new pressure pad.

UNIQUE TAPE GUIDANCE SYSTEM

No need for additional parts to ensure a smooth, effortless flow of tape--the guidance system is completely molded into the cassette case. The marriage of imaginative design with a plastic selected for its inherent lubricity as well as its other favorable characteristics ensures performance equal or better than what you have experienced. A special corner post design *(see illustration)* eliminates sharp angle turns the tape must negotiate in its travel. This, combined with a low friction "touch point" concept, low friction plastic material, and close tolerance guidance throughout, provides a smooth, controlled flow with minimum drag. Incorporated into the corner post design is an additional feature that retains the tape in position even while the cassette is open during loading or assembly.

SPECIAL PLASTIC FORMULATION

Most cassettes today are molded out of the styrene family of plastics. But, the higher the quality of styrene, the greater the rubber content and, of course, the higher its coefficient of friction--hence, the need for teflon blankets, Delrin reels and numerous special parts incorporated in other designs to reduce drag. Simpac utilized a totally different plastic formulation specially developed out of the polypropelene family of plastics that provides, wa believe, the most perfect combination of material characteristics yet attained for injection molding of cassettes. Strength, durability, impact resistance, memory, lubricity, flexibility, "moldability," and excellent stability over a wide temperature range were the chief characteristics we demanded for the plastic material to be used in Simpac Cassettes--we accepted no less.

WRAP-AROUND LABEL DESIGN

The cartridge industry long ago converted to one-piece wrap-around labels. Many of the reasons for this change apply to cassettes as well. In addition to single step label applications, a large area exists for artwork and printed material and the back edge becomes available for use as well. Though adapted for use of a wrap-around label, the Simpac Cassette will just as easily accept standard labels if you are not yet ready to make the change.

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LEISURE TIME TIPS

by: Larry Finley

One of the nicer people in the record business is Sam Goldnar of Gambla Records. From a vary small beginning, lass than two yaars ago, and with a very small catalog, Gamble Racords is one of the battar examples of success in tha record businass. With two best sellers in relaase, "Tha Intrudars Are Togethar" and "The Intruders—Cowboys to Girls," Gambla is about to ralease anolhar album which is sura to ba a chart-bustar. Tha titla of the album is "The Best of tha Intrudars" (NAL numbar GB-85005) and will be ralaased within tha next 10 days. NAL will ralaasa this album on NAL's SUPER STEREO 8 cartridga on a day and date release with tha album. With NAL's 48-hour dalivary shipmants to its distributors, this means that daalars can order this cartridge from NAL distributors now so they will hava it in time for tha first ganaral release.

With "Don Fardon—Lament ol tha Cherokae Indian Rasarvation" on the best-selling "singles" charts, Gena Norman ol Crascendo Racords is raleasing an album of tha sama titla. This too should vary quickly hit the Billboard "Top LP's" list and will be av ilabla on NAL's SUPER STEREO 8 within tha next 10 days. Daalers can order this from thair NAL distributor by speci tying the numbar CR 82044.

By tha time this issua ol Billboard is released, NAL will be making a 100% fill to its distributors. This includes all 12 volumes of tha "Tannessee Sound" saries, which is a twin-pak containing 20 top hits by 20 top stars ol tha country and westarn music tiald. This NAL SUPER STEREO 8 cartridge which has a suggestad retail list price ot $6.95, instaad of tha usual twin-pak price ot $9.95, is the most revolutionary itam to hit the stereo tapa cartridga industry. With an attractive, specially dasignad 12-pak countar display, backad with window straamers and newspaper mats, this sarias can easily becoma the biggest selling series evar introduced.

Distributors ara invitad to call NAL by dialing direct on NAL's incoming WATS lina, at no charge to tham. Dealers ara invited to use tha sama incoming WATS line to gat the nama of their nearest distributor. All ona does is dial directly—800; 221-7270. This number is toll-free outside ol New York Stata and distributors and daalers in New York Stata ara invited to call COLLECT by phoning (212) 265-3340. NAL is tha Tape Division of NORTH AMERICAN LEISURE CORPORATION, 1776 Broadway, New York, New York 10019.

Distribs Form National Buying Assn.

By BRUCE WEBER

LOS ANGELES—Auto tape player distributors here are forming a nationwide buying association to strengthen the independent distributor.

Jerry Lippman, regional sales manager for California Auto Radio (CAR) the organization, Auto Sound Associates has about 25 charter distributors in eight States: Pennsylvania, Michigan, Nevada, Texas, Ohio, New Jersey, Florida and California.

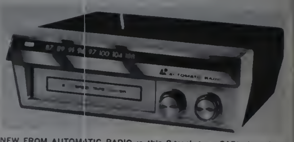
The association plans to import from Japan a complete line of 4 and 8-track stereo tape players, compatible units, radios, radio and tape player combinations, reverbs, speaker kits and accessory items. It will market products under a new brand name, according to Lippman.

"With the aid of group buying power," said Lippman, "we will be able to meet the manufacturer's requirements to import from Japan on a direct import basis. Association members will have exclusive control of the product line in a market area."

By joining forces, Lippman said, the association can advertise on a national basis, with additional benefit of retail displays and banners. Members also will have the advantage of a national warranty coverage made up by having a group member in each marketing area, he says.

Letter of credit and banking facilities hve been set up requiring a 5 per cent or 10 per cent deposit with a member's initial order, explains Lippman.

In addition to auto sound quipment, the group will explore the home entertainment market.



NEW FROM AUTOMATIC RADIO is this 8-track tape CARtridge player FM multiplex radio. The unit, model EMX-6810, operates on a 12-volt negative DC electrical source. One of its features is a stereo station indicator which glows whenever an FM stereo station is being received.

Cap. to Sell Portable Cassette/Radio Unit

By ELIOT TIEGEL

LOS ANGELES—Capitol Special Products will begin marketing its first portable cassette player AM radio model within 10 days. The projected audience will be the "top 40 crowd."

The unit, the EPR 151, is manufactured by Kodana Chemicals Industries of Japan and carries a $29.95 suggested list.

The battery portable with AM radio "fills a void" in cartridge hardware, believes Oris Beucler, special products vice-president. Eight-track equipment does well in the home and auto, but pricing down an 8 player for the battery concept is difficult, he said.

AM as opposed to FM radio was included because of this desired age bracket, "which is the top 40 audience," Beucler said. The machine weighs three and one-half pounds and uses

(Continued on page 24)

GW Develops Home Antenna

LOS ANGELES—GW Electronics, specialist in FM CARtridge tuners, has developed a 30-inch antenna for home application which it believes will help open the home market to its kind of equipment.

The antenna, built by Standard Radio of Tokyo, is a $4.95 item, presently being made available to GW's existing distributor-dealer organization. The antenna hooks to the back of any home unit and makes contact with the solid state circuitry of the FM unit.

GW began delivery of its first multiplex stereo unit, the $59.95 Mark I, four months ago. It also offers an AM-FM model C100 plus a $29.95 monaural FM-only unit.

NAS Sets Nat'l Franchise Chain

KANSAS CITY, Mo.—With a program keyed to full service, heavily promoted by local advertising, National Auto Sound is seeking to establish a nationwide chain of franchised car stereo centers. The operation, currently consisting of 11 pilot stores and two recently formed franchise units, is headed by Carl Galler. As originally founded some three and a half years ago, NAS was one-car stereo center called K.C. Auto Sound. Some seven months later, Galler added another store. Then, with a goal of establishing a franchise network, Galler and a team of marketing consultants, Jonathan, James and Alan, began a two-year project to develop such a program.

Each NAS stereo center, under the franchise arrangement, will sell, install and service automobile and home stereo tape players, tape CARtridges, burglar alarm systems for the car and other automotive accessories. The operation may be part of an existing business which is related to the automotive market or it may be a new enterprise.

Under NAS's franchise program, each center functions in many ways similarly to a rack serviced outlet. While the franchise holder owns all inventory, he is continually serviced by the company's central office.

With regard to selling tape cartridges, for example, the store owner need only remove the peelable tag on each cartridge when it is sold, paste in on a special form and send it back to the central office. The

(Continued on page 28)

NATIONAL AUTO SOUND, a chain of 13 stereo tape stores, is attempting to establish a nationwida franchise chain. Headquartering in Kansas City, Mo., the operation has set up a complete franchise program to fit existing automobile businesses such as car washes and auto glass installers as well as establish new car stereo centers.

200,000 From Detroit in 1968

• Continued from page 1

during the model car year (September 1967-August 1968). And according to industry sources, the only factor inhibiting the 1968 sales figures from far exceeding 200,000 was the strike at Ford halting all production during its peak season. General Motors accounted for more than half of the total number of players installed.

Ford, however, is extremely bullish about its 1969 stereo tape deck installations, predicting that more than 90,000 units will be factory-installed for this model year. The company equipped some 57,500 of its 1968 cars (Ford and Mercury divisions) with stereo tape players as compared with 7[illegible],000 and 75,500 in its 1967 and 1966 models, respectively.

The lion's share of factory installations were registered by Detroit's leading auto maker, General Motors. Of the total 195,700 cartridge decks installed, General Motors accounted for about 103,900. GM's Pontiac division posted the largest number with more than 29,000 units. Chevrolet was second with 28,[illegible] followed by Buick's almost 27,200 units. The 1968 model year was the first full year in which Buick offered a cartridge unit. The division first introduced stereo 8 in its line February 1967.

While Oldsmobile posted 19,500 installations, its Toronado model more than doubled its number over last year. During this model year some 2,800 Toronado buyers (10.4 per cent of the model's total car sales) ordered cartridge decks as compared to [illegible],200 (5.5 per cent) for the 1967 model.

GM's Cadillac division has bowed its first stereo tape deck in its 1969 cars.

Chrysler Corp., which introduced its factory-installed, dashboard integrated stereo tape unit in its 1968 models, sold about 15,000 units. Only a dealer-installed hang-on unit was available for the corporation's 1966 and 1967 model.

American Motors equipped 3,200 of its 1968 models with stereo 8 as compared to 1,600 the year before. And Volkswagen, imported here by Volkswagen of America, installed about 16,[illegible] 8-track decks. Volkswagen, for its 1969 model, has switched over to the smaller Playtape 2-track cartridge player as its optional equipment option.

(The above statistics include only factory installed players and do not take into account dealer installed hang-on units and after market sales.)

WE ARE PASSENGERS ALL
IN A ROOM FULL OF MIRRORS

ELECTRIC LADYLAND
The Jimi Hendrix
EXPERIENCE

RS 6307

New Album Releases

A&M

MICHAEL RREWER/TOM SHIPLEY—Brewer & Shipley Down in L. A., SP 4154
LEE MICHAELS Recital; SP 4152
CHRIS MONTEZ—Watch What Happens; SP 4157
DON PRESTON Blues; SP 4155
THE SANDPIPERS Spanish Album, SP 4159

ANGEL

AMBROSIAN SINGERS—The Great Choruses From Handel's Messiah—English Chamber O Mackerras, S36530
BEETHOVEN THE FIVE PIANO CONCERTOS—d Orch Szell, SE 3731
CHARPENTIER MIDNIGHT MASS FOR CHRISTMAS EVE PURCELL: TE DEUM King's College Choir of Cambridge (Willcocks), S 36528
VICTORIA DE LOS ANGELES—Portrait of the Artist, SCB 3728
DIETRICH FISCHER-DIESKAU—Portrait of the Artist, SCB 3729
YEHUDI MENUHIM—Portrait of tha Artist; SCB 3727
SCHUBERT OCTET IN F FOR STRINGS & WINDS Melos Ensemble, S 36529
VAUGHN WILLIAMS PASTORAL SYMPHONY NO 3/IN THE FEN COUNTRY—New Philharmonia Orch (Boult, S 36532

AUDIO FIDELITY

After 1209 Hours; AFSD 6212
BACH ORGAN MASTERPIECES — Michael Schnaider Allessaboro Esposito; FCS 50038
JO BASILE & ORCH Jazz Accordion; AFSD 6210
MANUEL DIAZ CANO—A Spanish Guitar Recital, AFSD 6206
WALT DICKERSON—Vibes in Motion; AFSD 6217
JEANNE EWING—Lova Lika It Is; AFSD 6215
Music of tha Pretty Boy Floyd Era, AFSD 6211
Music for tha Vialln—France Gulli/Enrica Gulli Csvallo, FCS 50034

FAUSTO PAPETTI—Somethin' Saey; AFSD 6192
JUNE VALLI Today, AFSD 6214
FRAN WARREN Come Into My World, AFSD 6207

BRUNSWICK

JACKIE WILSON—I Get the Swaetest Feeling, BL 754138

CAEDMON

ZIA MOHYEDDIN—Selections From the Bhagavad-Gita, TC 1249

CAPITOL

The Sounds of Our Times Play Hey Jude; ST 117
TCHAIKOVSKY NUTCRACKER & SLEEPING BEAUTY BALLET SUITES—Royal Philharmonic (Boult SP 8690

COLUMBIA

PHYLLIS DILLER—Born to Sing; CS 9523

DIRECTION

BOBBY DARIN Born Walden Robert Cassotto, 1936

DYNOVOICE

THE GLITTERHOUSE COLOR BLIND DY 31905

EVEREST

CHRIS BARBER, FS 224

FANIA

JUSTO BETANCOURT—El Explosivo, LP 353
FANIA ALL-STARS—"Live" at the Red Garter Vol 1, LP 355
ROBERTO YANES—El Ultimo Acto; LP 365

FONTANA

DAUGHTERS OF ALBION SRF 67586

FORD

DICK ROMAN I'd Love Making Love to You, FS 720

KAPP

HESITATIONS—Solid Gold; KS 3574

LIBERTY

BOBBY VEE—Do What You Gotta Do, LST 7592

MELODIYA/ANGEL

BIZET-SHCHEDRIN THE CARMEN BALLET Bolshoi Theatre Orch. (Rozhdestvensky, SR 40067
MAHLER SYMPHONY NO 4 In G MAJOR Vishnevskaya Moscow Philharmonic (Oistrakh SR 40076
PROKOFIEV: VIOLIN CONCERTO NO. 1/ HINDEMITH KAMMERMUSIK NO. 4 FOR VIOLIN & ORCH Moscow Radio Symphony (Rozhdestvensky, SR 40068
Russian Folk Songs—State Academic Chorus of U.S.S.R (Sveshnikov); SR 40070

MIO

BENT GOMEZ & HIS ORCH—My Ghetto, MCS 1002
EDDIE HERNANDEZ & HIS ORCH—All We Need Is Love, MCS 1000
LOUIE BEY & HIS ORCH.—Hera We Go; MCS 1001

MTA

KING RICHARD'S FLUEGEL KNIGHTS—Just Soma of Those Songs Mrs. Robinson; MTS 5011

NONESUCH

BACH PREISE DEIN GLUCKE/CANTATA BWV 215 — Spoorenberg/Krenn/Wenk Gachingar Kantorai Chorus of tha Gedachtniskircha Bach-Collagium, Stuttgart (Rilling) H 71206

HAYDN THE 12 LONDON SYMPHONIES Little Orch of London Jones HF 730 9
CHARLES IVES Songs Marni Nixon John McCabe, H 7 209
MOZART 2 DIVERTIMENTOS/6 COUNTRY DANCES Chamber Orch of the Saar Ristenpart H 7 207
WIDOR ORGAN SYMPHONY NO 5 IN F MINOR Richard Ellsasser; H 71210

PRESTIGE

SONNY CRISS Sonny's Dream 7576
FREDDIE McCOY—Listen Hers; 7582
The Excitement of TRUDY PITTS, 7583
WALTER "FOOTS" THOMAS Bll Stars; 7584
SONNY STITT Stitt's Bits Vol 1 7585
KING PLEASURE Original Moody's Mood, 7586
CEDAR WALTON—Spectrum; 7591

RCA CAMDEN

LEO ADDEO & HIS ORCH A Sound Spectacular in Total Dynamics, CAS 2276

RCA VICTOR

HAT STICKY Sings, LSP 4090

SERAPHIM

CHOPIN THE 24 ETUDES, S 60081
ELGAR SYMPHONY NO 2 IN E FLAY/ SYMPHONIC STUDY "FALSTAFF" Halle Orch (Barbirolli SIB 6031

SFM

SCHUBERT UNFINISHED PIANO SONATA IN F SHARP MINOR & OTHER POSTHUMOUS PIANO WORKS Frederick Marvin, S 2011

SPECTRUM

PHIL & MARLENE DUNAWAY—The Purposa of Life; 201

STEREODISC

THE RAINBOW PRESS—There's a War On; G 9003

VERVE/FORECAST

TIM HARDIN 3 Live In Concert, FTS 3049

VM

VERNE MEISNER & HIS ORCH Dance Holiday VMS 150

WORD

J. T. ADAMS & THE FIRESIDE SINGERS Time A WST 8428 LP

WSVA-FM to Update Play

HARRISONBURG, Va — WSVA-FM will shortly began updating programming under the direction of radio veteran Bill Bivens, new station manager. The station presently plays albums end-on-end, but Bivens, an expert in middle-of-the-road programming, believes that "if there are two good cuts to an album, you're lucky. There's some good music on albums today, but you want to play the very best and give a larger variety."

In this respect, he hopes to soon begin announcing the records and playing the choice cuts. The FM station is in the black and Bivens hopes to eventually install stereo broadcasting capabilities.

WGEE Goes R&B Format

INDIANAPOLIS — WGEE, 5,000-watt Rollins Broadcasting station here, has dropped all country music programming to aim for the Negro market exclusively with r&b music. The station formerly programmed country music half of the time, but now the daytime AM station will be r&b and all country music will be on WGEE-FM in stereo.

A spokesman for the Rollins chain said that the change in programming on the AM station was a matter of economics "the demand for the music was there." The stereo FM station is on the air 6 a.m. to midnight.

KNNN to Country

FRIONA, Tex. — KNNN, 250-watt station here, has just switched to a full-time country music format. Si Willing is president, Ted Lamora commercial manager. Fred Relyea is program director, Ken Kendrick is chief engineer, Donna Bargenquast handles news.

WOW Museum Set

OMAHA — WOW, which went on the air in 1923, will establish a broadcast museum located in the WOW building, according to Howard Stalnaker, vice-president and general manager of the station. The museum will be open by appointment for visitors and broadcasting students.

WFBG-TV's Show

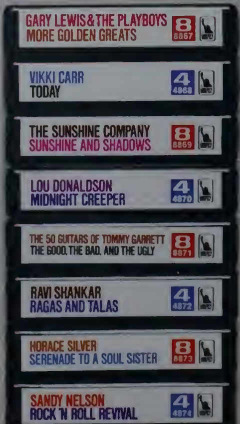
ALTOONA, Pa. — WFBG TV which serves not only Altoona, but Johnstown, has bowed a country music TV show called "Country Music Jubilee." The Sunday 6 30 p.m show is hosted by pianist Duggie Potter.

CHRISTMAS ALBUM NUMERO UNO!

CASH AT YOUR FINGERTIPS

NEW SONIC SPECTRUM + 4 AND 8-TRACK CARTRIDGES FROM LIBERTY STEREO TAPE.

The World's First High-Fidelity Cartridge · Exclusive Dust Caps · Top



THE BEST SHAPE ENTERTAINMENT HAS EVER BEEN IN!

RCA Projects 8-Track Output For Next 12 Mos. at 10-Mil.

• Continued from page 1

his company forecasts production of at least 10 million 8-track cartridges between Oct. 1 of this year and Sept. 30, 1969.

"By next Thursday (31)," the RCA executive said, "we will have produced and shipped our 8 millionth cartridge. And by the end of next September we expect that number to exceed 18 million."

In commenting on his company's 8-track sales volume, Tarr said that RCA's tape cartridge sales, compared with record sales, are substantially above the 10 per cent figure given as the industry average. As for the RCA share of the market, Tarr indicated that the company's 8-track share is larger than its comparative share of the album market.

RCA, whose current production is believed to be about 680,000 cartridges per month, ships a percentage of cartridges to other nations worldwide. Tarr, however, said that the percentage is small, as the countries with larger 8-track markets duplicate their own product or American RCA masters. In Italy, for example, Tarr said, RCA will have a complete manufacturing facility operational by March 1969.

One of the keys in the company's success in establishing the 8-track concept as the major tape system has been its extensive advertising campaign. Within the past two years, RCA Records have spent almost $400,000 in national consumer magazine advertising. No information was available as to its local newspaper co-operative advertising program or its large radio spot advertising campaigns. This is also in addition to moneys spent by RCA's consumer electronics division for stereo 8 player advertisements.

Besides its own labels, RCA duplicates and distributes product for White Whale, Calandar, Gamble, Buena Vista, GNP Crescendo, Colgems and Diamond Records. All of RCA's 8-track cartridges are manufactured in Indianapolis.

CAR to Bow Cassette Units

LOS ANGELES — California Auto Radio (CAR), manufacturer of 4 and 8-track auto stereo tape players, plans to introduce two auto cassette players next year.

The company will market one cassette unit in January for $29.95, and will introduce a second model in March for $39.95. It will sell the players in more than 400 auto specialty stores, including four CAR-owned retail outlets in Southern California.

Bob Maniaci, CAR president, said the company's emphasis will not primarily rest with the cassette players. Maniaci has expanded the firm's 8-track line by adding a $79.95 player (model BM-900), and increased the 4-track line with a $39.95 unit (model T-404). CAR has six 8-track models and three 4-track units.

CAR recently expanded into the psychedelic light equipment field with a line of auto and home units. It markets an auto light unit for $29.95 and two home units, a $39.95 model and a two-speaker, two-light unit for $125.

London, Ampex Back Programs

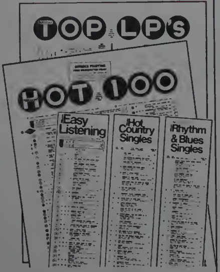
CHICAGO—A series of hour radio programs on FM stations in four major markets is now being co-sponsored by London Records, N. Y., and Ampex Stereo Tapes, here. The shows are called the "London Phase 4 Stereo Hour," and include two advertisements for London and one for Ampex.

The stations involved are WTFM-FM, New York, WJMD-FM, Washington, KCBH-FM, Los Angeles, WKFM-FM, Chicago and WLS-FM, Chicago. With the exception of WLS, the programs are all aired at 7 p.m. Sunday. The WLS program is at 7 p.m. on Tuesday.

The series marks the first time Ampex has turned to advertising on FM radio.

SPECIAL PREPRINT SERVICES FOR BILLBOARD SUBSCRIBERS

NOW . . . Advance Singles and TOP LP Billboard Charts available in any quantity.



Great for:

RADIO STATIONS . . .
- for week-end chatter, trade information and programming—available the week before Billboard actually comes out
- as an early aid to developing weekly play lists
- for blending national sales action with local sales to produce locally distributed Top 40 sheets.

DISTRIBUTORS . . .
- for earliest appraisal and use of data for sales and promotion purposes
- in small bulk quantities for use of their sales and promotion people
- for buying guidance . . and as a selling tool.

RECORD MERCHANDISERS AND ONE-STOPS . . .
- for window and in-store display in retail outlets services
- as customer give-aways or envelope stuffers in retail outlets
- for their own buying guidance.

Services to suit your Music needs. Write for details today. Use the attached coupon.

Name____
Company____
Address____
City____ State____ Zip____

Check box which applies:
☐ Radio Station
☐ Distributor
☐ Record Merchandiser

Just fill in and send to: Bill Courtney
Special Projects Division—Billboard
165 West 46th St., New York, N. Y. 10036

A MESSAGE FOR YOU ABOUT AMERICA'S NEWEST BUSINESS OPPORTUNITY . . .

The Automotive Sound Business—an unknown entity three short years ago, now presents to a select group of individuals, a planned proven, profit making opportunity!

After three years of testing and developing ten "pilot" locations, Americas' largest most successful chain of auto sound centers is embarking on a national franchise program. With their unique merchandising/marketing plan, proven product lines and solid company backing; the National Auto Sound Corporation now feels ready to expand, nationally through the awarding of franchises to qualified investors.

Units are now in operation in 9 of the Nations' top 50 markets and will collectively gross in excess of five million dollars by the end of fiscal 1969!

Want more information? Simply address your inquiry to National Auto Sound Corporations appointed marketing consultants:

Jonathan, James and Alan, Inc.
12800 West Ten Mile Road
The Huntington Woods Plaza
Huntington Woods, Michigan 48070

Your reply will be held in the strictest of confidence and a complete franchise planning information kit will be promptly forwarded.

NATIONAL AUTO SOUND

Must be Jelly, 'Cause the Tape Don't Jam

You are now in Anti-Jam Chamber No. 1 (please watch your head).
Should this cartridge be shaken or dropped, we would be critically injured, but the supply side of the tape would feed smoothly on.
Same for Anti-Jam Chamber No. 2, except that's the take-up side and there's another guided tour in there now.
Let us proceed to the other exhibits:
No-bind platform and hub; tapered Delrin cam post; molded silicon pressure roller with wraparound guard; and the continuous surface of the outer case where you will be able to see wraparound labeling and buy souvenirs.
Free brochure for anyone who doesn't trip in the deep-molded fingergrips.

dges, standard and EP

Audio Magnetics Opening In Mexico: Exports Cassette

LOS ANGELES — Audio Magnetics Corp has opened a plant in Mexico to export cassette product to more than 70 nations.

The new 10,000-square-foot facility in Tijuana is geared to produce about 30,000 blank tape cassettes a week, with expansion plans eventually giving the facility the capability of 100,000 cassettes a week.

Audio Magnetics, which recently leased 10,000-square-feet of additional storage space here, will set up four new cassette coating lines and six new slitting lines in the U. S. to feed its Mexican operation.

The facility in Mexico, a subsidiary of the U. S. firm, will have a staff of 200, with plans to double the plant in 1969, according to Irv Katz, Audio Magnetics president.

Equipment will be built here and shipped to Mexico, along with several technical advisers to put the operation into gear.

Israeli Plant

International plans, says Katz, include plants in India and Israel, as well as a closer look at the Far Eastern and Australian markets.

In Israel, Audio Magnetics will construct a factory. Audio Magnetics Lts., in the old city of Jerusalem. The 12,000 square-foot plant, operational in March, will be geared to handle reel-to-reel and cassette product. Katz will send several technicians to Israel to work with management directors.

Katz, looking for additional joint ventures in Brazil, South Africa, Europe and Central America, is currently touring Europe, the Far East and Cyprus.

He expects to be producing a million units a month in 1969 as a result of the domestic and overseas expansion program.

Audio Magnetics produces 20,000 cassette units a day—or 600,000 units a month—on a three-shift production line. The company, which just announced its entry into prerecorded cassettes, is capable of duplicating about 30,000 prerecorded cassettes a day.

Katz sees sales of more than $12 million by the end of 1969.

NAS Sets Nat'l Franchise Chain

• *Continued from page 18*

sold cartridge is then replaced through daily shipments. All inventory carries a 100 per cent obsolescence guaranty.

All cartridges stocked by NAS outlets are sold at full list price. "We have seen that we can do this and still be competitive," said Alan Pierce of NAS's marketing consultants, "because we offer complete service facilities, and an extensive inventory of cartridges."

Among the brands of tape cartridges sold by NAS outlets are Panasonic, Motorola, Tenna, Borg-Warner, Craig and Bowman.

NAS's franchise agreement places heavy emphasis on advertising and promotion. As part of the initial investment, a franchise holder must put up about $10,000 in escrow, which he must use for advertising during the first six months. Following that period, 12 per cent of the franchise owner's gross earnings are allocated to replenishing his advertising fund. Jonathan, James and Alan will guide the owner in setting up an effective campaign and will prepare and administer the program.

Cost of an NAS franchise is $2,500 plus 3 per cent of the gross earnings, but the total minimum investment will vary from $15,000 to $40,000 depending on the location. NAS provides all displays, fixtures and installation equipment needed to open a franchise. Each operation bears the same motif, with red and white striped awnings and a car fully equipped with a tape cartridge player in the showroom.

New Tape CARtridge Releases

GRT

ABC
THE O'KAYSIONS—Girl Watcher; (8) 822-664 M, (4) 422 664X, (C) 522-664X

Cadet Concept
THE ROTARY CONNECTION — Aladdin; (8) 837-8317M (4) 437-4317X (C) 537-317X

Dunhill
THE GRASSROOTS—Golden Grass; (8) 823 50047M, (4) 423-50047X, (C) 523-50047X

RICHARD HARRIS—The Yard Went on For ... (8) 8 3 50042M (4) 423 50042X ... 23 50042X

Starday
VARIOUS ARTISTS Modern ... Today Twin Pack (8) 809 94 8M

PLAYTAPE

ABC
O'KAYSIONS Girl Watcher ... 0926

Buddah
FRUITGUM CO ... Says ... EP 0923
FRUITGUM CO—1 2 3 Red Light ... 0924

Capitol
BOBBIE GENTRY & GLEN CAMPBELL ... EP 092

Dot
BILLY VAUGHN A ... Set of Standards ... EP 092

Warner
SOUNDTRACK F... Rainbow ... EP 0928

Cassette-Radio Unit

• *Continued from page 18*

four standard "C" cell batteries. The unit has optional equipment, an AC adapter and a cigaret lighter plug for car use.

The company will use the player as a premium item for its creative products division as part of an over-all merchandising effort.

Beucler says Capitol has already sold out its initial production run. Set to follow the portable is a $49 player recorder. A car player model is on the drawing board.

Run . . . While the Track is Hot!

Don't lose sales because of slow duplicating delivery. Our high speed equipment will reproduce your master with brilliant fidelity. Greater tape sales are as close as your phone.

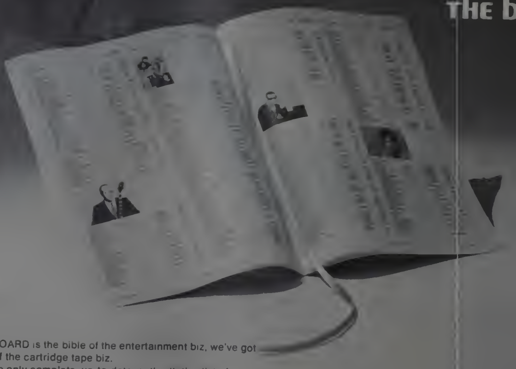
tape tronics

when answering ads . . . Say You Saw It in the Billboard

The SIGN of great reading

The Audiopak "Triple-Threat" Cassette.
Now the secret is out. We have a cassette. Not an ordinary one, but the "triple-threat" Audiopak Compact Cassette. It's available three different ways so you can choose the best one for your operation.
1
This is the complete Audiopak Compact Cassette. It comes pre-loaded with a 22" leader. Just splice and wind in your pre-recorded tape and you're ready to go—without any assembly operations.
2
Or, you may wish to record directly onto tape pre-loaded into the Audiopak Compact Cassette. In which case, you'll be glad to know the tape you'll be recording on is low-noise Audiotape. You see, we're the only cassette and cartridge manufacturer who also makes tape. So you can be sure our specially-formulated Audiotape matches the needs of the cassette perfectly.
3
If you prefer to buy your cassettes in pieces, we can supply them that way too. In very few pieces and partially assembled. In fact, only one-fourth as many pieces as other cassettes. We designed them that way so you could assemble Audiopak Compact Cassettes with only one-fourth the handling.
But judge for yourself. Send for a free sample, whichever form is most convenient. We could make such beautiful music together.
Audiopak
Audio Devices, Inc. 235 E 42nd St. N.Y. 10017.

the bible



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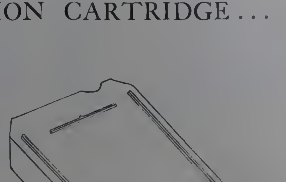

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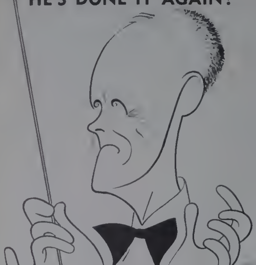

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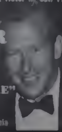

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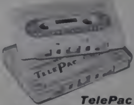

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BEST SELLING Jazz LP's

Billboard

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	THE ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M), SD 1495 (S)	34
2	3	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M) SP 3001 (S)	56
3	11	MAIDEN VOYAGE Ramsey Lewis, Cadet (No Mono); LPS 811 (S)	14
4	5	HICKORY HOLLER REVISITED O. C. Smith, Columbia (No Mono); CS 9680 (S)	8
5	12	LIVIN' IT UP Jimmy Smith, Verve (No Mono); V6-8750 (S)	8
6	6	MILES IN THE SKY Miles Davis, Columbia (No Mono), CS 9628 (S)	7
7	2	DOWN HERE ON THE GROUND Wes Montgomery, A&M (No Mono), SP 3006 (S)	25
8	8	BEST OF WES MONTGOMERY, VOL. 2 Verve (No Mono), V6-9755 (S)	9
9	9	LOOK AROUND Sergio Mendes & Brasil '66, A&M LP 137 (M), SP 4137 (S)	32
10	10	FELICIANO! Jose Feliciano, RCA Victor LPM 3957 (M), LSP 3957 (S)	11
11	14	SOUL BAG Mongo Santamaria, Columbia (No Mono), CS 9653 (S)	15
12	13	LOOK OF LOVE Stanley Turrentine, Blue Note (No Mono), BST 84268 (S)	9
13	17	ARETHA NOW Aretha Franklin, Atlantic (No Mono); SD 8186 (S)	14
14	4	PROMISE OF THE FUTURE Hugh Masekela, Uni (No Mono) 73028 (S)	18
15	16	BEST OF WES MONTGOMERY Verve V 8714 (M); V6-8714 (S)	47
16	7	PLUG ME IN Eddie Harris, Atlantic (No Mono) SD 1506 (S)	16
17	18	BIGGER & BETTER David Newman, Atlantic SD 1505 (S)	6
18	—	SPEAK LIKE A CHILD Herbie Hancock, Blue Note BST 84279 (S)	1
19	—	NATURAL THING Brother Jack McDuff, Cadet LPS 812 (S)	1
20	20	THE BLUE YUSEF LATEEF Atlantic SD 1508 (S)	2

Billboard SPECIAL SURVEY For Week Ending 10/26/68

NASHVILLE TENNESSEAN sports writer and tournament board member John Bibb in a serious moment with Archie Campbell.

A CLUBHOUSE rest for ASCAP's Hank Fort and Phil Harris.

MERCURY's Faron Young and UA's Bobby Goldsboro read over the rules of the pro-celebrity tournament.

A PAIR OF RCA artists, Perry Como and Jim Ed Brown, find a light moment during the pro celebrity tournament at Nashville's Harpeth Hills.

Say You Saw It in Billboard

More will LIVE the more you GIVE
HEART FUND

Albums

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ NEW ACTION LP's

ELECTRIC PRUNES—Release of an Oath
Reprise RS 6316 (S)
STANLEY TURRENTINE—Look of Love
Blue Note BST 84286 (S)
SOUNDTRACK—Chitty, Chitty, Bang, Bang
United Artists UAS 5188 (S)
HANK WILLIAMS JR—A Time to Sing
MGM SE 4540 ST (S)
STEVE MILLER BAND—Sailor
Capitol ST 2984 (S)
GLEN YARBROUGH—Each of Us Alone
Warner Bros.-Seven Arts WS 1736 (S)
H. P. LOVECRAFT—II
Philips PHS 600-279 (S)
COLOURS
Dot DLP 25854 (S)
HENRY MANCINI—The Big Latin Band of
RCA Victor LSP 4049 (S)

Singles

★ NATIONAL BREAKOUTS

WHO'S MAKING LOVE
Johnny Taylor, Stax 0009 (East, BMI)
ABRAHAM, MARTIN AND JOHN
Dion, Laurie 3464 (Roznique Sanphil, BMI)
CINNAMON
Derek, Bang 558 (Pamco, BMI)

★ REGIONAL BREAKOUTS

I LOVE HOW YOU LOVE ME
Bobby Vinton, Epic 10397 (Screen Gems-Columbia, BMI) (Detroit)
HEARTACHE
Roy Orbison, MGM 13991 (Acuff Rose, BMI) (Houston)
KIND OF MAN
Elysian Field, Imperial 66318 (Metric, BMI) (Louisville)

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Gospel Making Sharp Advances On Airplay, Asserts GMA Chief

MEMPHIS — Gospel music has made sharp inroads into radio station formats in recent years, according to Jim Myers, re-elected president of the Gospel Music Association (GMA) at its annual membership meeting here.

Myers, executive administrator and director of international relations for SESAC, said evidence of these inroads was presented at the Midwestern meeting of the National Religious Broadcasters in Chicago.

There was evidence, too, of interest at the GMA gathering here in co-operation with the National Quartet Convention, which drew record crowds to Ellis Auditorium.

Myers, under whose leadership the GMA has made huge strides, was an overwhelming choice to succeed himself in the presidential post. Bob McKenzie of Heartwarming Records was named chairman of the board, succeeding James Blackwood. Others elected with Hovie Lister, first vice-president; Paul Marks, second vice-president; Bob Benson, treasurer, and Marvin Norcross, secretary.

Membership Doubled

Membership in the GMA more than doubled at the convention, following an appeal highlighted by a sing-a-along. Bill Gaither, chairman of the program committee, devised the sing-along on a 30-minute notice, bringing together most of the quartets at the convention with audience participation. Following this Myers appealed to the audience for GMA support, and the result was a jump in active membership from 300 to some 700.

The four, RCA, Word/Caanan, Heartwarming and Skylite-Sing, held a length discussion session with the radio representatives, which had to be suspended for a general meeting. After a break of several hours, the session reconvened and continued for two more hours. Plans were detailed for setting up distribution systems to the stations and expediting material to them.

SESAC Hosts Fete

SESAC hosted a Friday luncheon to a full house, and there were a few other social functions. Election of officers on Saturday morning was conducted with great decorum, including certification of all members at the door, and careful attention to all parliamentary procedure. It was established that the new board will meet Jan. 13 in Nashville.

Volume II of the special GMA album will be for sale in the very near future. The singing groups will sell the inexpensive LP on the road, and individuals may buy it by direct mail from the GMA office in Nashville. SESAC will also purchase albums and place them in radio stations.

The newly elected members of the board of directors of GMA are Larry Orell (promoter), Bob Woltering (trade paper), Mrs. Lou Wills Childress (radio-TV), Tillie Lowery (disk jockey), Bernie Zonderman (publisher), J. D Sumner (composer), Bob McKenzie (record company), Ed Shaw (performing license organization), Les Beasley (director-at-large) and Travis Wolfe (general membership).

PICTURED ABOVE are the four beauty queens who served as official hostesses for the Starday Truckstop Room (Hospitality Suite) during the "Opry" celebration. The Truckstoppers, part of Pure Oil Corp's Professional Models and Beauty Queens, include Miss Sharon Brown (former Miss U.S.A.), Miss Carrie Ann Willey (Lions Queen of Queens), Miss Patty Allen (former Miss Chicago) and Barbara Rucker (the reigning Miss Photoflash).

HERE FOR THE first annual international seminar held during the 43rd Opry birthday celebration and the CMA Convention were 15 major Dutch record dealers. The leader of the group, John F Mascini (back row, left), assistant managing director of Inelco, Holland, NV spoke on "International Sales of Country Music."

Ground Broken for 1st ASCAP Building

NASHVILLE — Ground was broken here Monday (14) for the first ASCAP building.

"Heretofore we've always had branches in someone else's building," said Stanley Adams, ASCAP president. "Now we have our first real structure." Adams indicated this was the start of a move to build others in the future.

The new building, fronting on both 17th Avenue South and the planned Music Row Boulevard across from the Country Music Hall of Fame and Museum, is right at the head of the industry area. The one-story facility will have 14 rooms, including a dining and galley area and a complete press room.

Noting that the date was the 125th anniversary of Nashville becoming the permanent state capitol of Tennessee, Adams said erection of the building would be "solid evidence of ASCAP's commitment to Music City's next 125 years."

Although ASCAP had an early foothold in the city through the efforts of the late Fred Rose, it had faded from the country music scene appreciably before Adams revitalized it in recent years. He has said it is his aim to cover half the charts with ASCAP country songs within a few years.

Adams was introduced by Ed Shea, newly named regional manager, who with Juanita Jones will assume the task of attaining Adams' goal. Among others taking part in the program were Wesley Rose, president of Acuff-Rose, whose father had been one of the early ASCAP stalwarts; Roy Acuff, Rose's partner; Roscoe Buttrey, representing the Nashville Area Chamber of Commerce; Vice Mayor Jerry Atkins, U S Congressman Richard Fulton and Gov Buford Ellington.

Fulton and Ellington joined Adams in the groundbreaking ceremony. Guests who attended a special luncheon following the groundbreaking were presented glass-encased samples of soil taken from the earth on which the structure will be built.

Horton, Reed & Dudley Drive To Victory in Music City Golf

NASHVILLE — Music Publisher Roy Horton, artist-writer Jerry Reed and insurance executive Guilford Dudley constituted the winning team of the fourth annual Music City Pro-Celebrity Golf Invitational Tournament here last week.

Touring golf pros Dave Marr and Frank Beard tied for the professional championship of the tourney with seven-under par 135's for the two-day circuit.

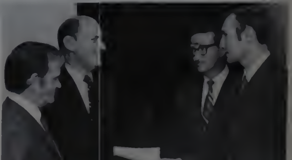
Among the also-rans were such names as Perry Como, Lawrence Welk, Pat Boone, Trini Lopez, Phil Harris, Chet Atkins, Bobby Goldsboro, Norm Cash, Jim Bunning, and Billboard publisher Hal Cook.

Peer-Southern's Horton, RCA's Reed and Life and Casualty's Dudley combined for a net score of 117, 27 shots under par. The tournament was a financial success, and touched off a 10-day period of activity here which includes everything from an ASCAP groundbreaking (see separate story) to the 43d anniversary celebration of the "Grand Ole Opry."

Finishing just behind this year's team winners were last year's champions, Billy Maxwell, Ray Price, Jim Bunning and John J Hooker Jr. Other leaders among the recording artists were Epic's Charlie Walker, Boone, RCA's Bud Logan, Epic's Bob Luman, UA's Bobby Goldsboro, RCA's Jim Ed Brown, and UA's Del Reeves.

The winning PGA pros each received a Grammer guitar valued at $500, in addition to the prize money. One of the highlights of a pre-tournament party was the trumpet playing of touring pro Lionel Hebert, who teamed with Monument's Boots Randolph in some Dixieland music, with Phil Harris providing the vocal. Randolph then teamed with Chet Atkins, and Jerry Reed to provide music for Como, who sang.

Norm Cash, who came to the tournament from the World Series in St Louis, sang country music with Decca's Webb Pierce and Mercury's Faron Young. Golf pro Gay Brewer declined an invitation to sing. A post-tournament party was hosted by Amon Carter Evans, publisher of the Nashville Tennessean, which co-sponsored the tournament with the Country Music Association and the Junior Chamber of Commerce Proceeds of the tournament are assigned to various charities.



THREE PAST AND PRESENT PRESIDENTS of NARAS gather at the Nashville Chapter's first seminar to hear Richard Frank discuss copyright law revision. Shown, left to right, are Charlie Lamb, executive secretary of the chapter, past presidents Bill Denny and Harold Bradley, and current president, Don Light.

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 10/26/68

★ STAR Performer—Sides registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
1 (Billboard Award)	1	THEN YOU CAN TELL ME GOODBYE — Eddy Arnold, RCA Victor 47-9606 (Acuff-Rose, BMI)	9
2	3	NEXT IN LINE — Conway Twitty, Decca 32361 (Tree, BMI)	11
3	2	HAPPY STATE OF MIND — Bill Anderson, Decca 32360 (Stallion, BMI)	11
4	4	HARPER VALLEY P.T.A. — Jeannie C. Riley, Plantation 3 (Newkeys, BMI)	10
5	5	LOOKING AT THE WORLD THROUGH A WINDSHIELD — Del Reeves, United Artists 50332 (Passkey, BMI)	11
6	6	IT'S ALL OVER BUT THE CRYING — Hank Williams Jr., MGM 4540 (Hastings, BMI)	9
★7	22	WHEN YOU ARE GONE — Jim Reeves, RCA Victor 47-9614 (Tuckahoe, BMI)	6
★8	11	I JUST CAME TO GET MY BABY — Faron Young, Mercury 72827 (Tree, BMI)	13
★9	25	LET THE CHIPS FALL — Charley Pride, RCA Victor 47-9622 (Jack, BMI)	4
10	10	UNDO THE RIGHT — Johnny Bush, Stop 193 (Pamper, BMI)	13
11	9	MAMA TRIED (The Ballad From Killer's Three) — Merle Haggard, Capitol 2219 (Blue Book, BMI)	14
★12	17	I WALK ALONE — Marty Robbins, Columbia 44633 (Adams-Vee & Abbott, BMI)	4
★13	18	SHE WEARS MY RING — Ray Price, Columbia 44628 (Acuff-Rose, BMI)	4
14	14	LOVE ME, LOVE ME — Bobby Barnett, Columbia 44589 (Gallico, BMI)	12
★15	29	BORN TO BE WITH YOU — Sonny James, Capitol 2271 (Mayfair, ASCAP)	3
★16	32	SHE STILL COMES AROUND (To Love What's Left of Me) — Jerry Lee Lewis, Smash 2186 (Gallico, BMI)	5
17	7	ONLY DADDY THAT'LL WALK THE LINE — Waylon Jennings, RCA Victor 47-9561 (Central Songs, BMI)	16
★18	35	WHERE LOVE USED TO LIVE — David Houston, Epic 10394 (Gallico, BMI)	2
19	19	RENO — Dottie West, RCA Victor 47-9607 (4 Star, BMI)	8
★20	23	BORN TO LOVE YOU — Jimmy Newman, Decca 32366 (Minute Men, BMI)	9
★21	43	STAND BY YOUR MAN — Tammy Wynette, Epic 10398 (Gallico, BMI)	2
★22	31	SWEET CHILD OF SUNSHINE — Jerry Wallace, Liberty 56059 (Attache, BMI)	7
23	16	IN LOVE — Wynn Stewart, Capitol 2240 (Freeway, BMI)	10
24	12	LOVE TAKES CARE OF ME — Jack Greene, Decca 32352 (Husky, BMI)	15
25	8	LET THE WORLD KEEP ON A TURNIN' — Buck Owens & Buddy Alan & the Buckaroos, Capitol 2237 (Blue Book, BMI)	14
26	20	BIG GIRLS DON'T CRY — Lynn Anderson, Chart 59-1042 (Yonah, BMI)	13
27	13	FLOWER OF LOVE — Leon Ashley, Ashley 4000 (Gallico, BMI)	14
28	15	HEY DADDY — Charlie Louvin, Capitol 2231 (Southtown, BMI)	11
★29	—	I'VE GOT YOU ON MY MIND AGAIN — Buck Owens & His Buckaroos, Capitol 2300 (Blue Book, BMI)	1
30	26	FROM HEAVEN TO HEARTACHE — Bobby Lewis, United Artists 50327 (Singleton, BMI)	14
★31	54	LITTLE ARROWS — Leapy Lee, Decca 32380 (Duchess, BMI)	2
32	34	MILWAUKEE HERE I COME — George Jones & Brenda Carter, Musicor 1325 ([illegible], BMI)	5
★33	39	DESTROYED BY MAN — Mel [illegible], Kapp 94[illegible] (Sawgrass, BMI)	4
34	28	PUNISH ME TOMORROW — [illegible] & Pe[illegible] Bu[illegible], Columbia 44587 (Pamper, BMI)	11
35	38	I AIN'T BUYING — [illegible], United Artists 50442 (United Artists, ASCAP)	6
★36	—	HARPER VALLEY P.T.A. (Later That Same Day) — Ben [illegible], MGM 13997 (Newkeys, ASCAP)	1
37	37	DRINKING CHAMPAGNE — [illegible] Smith, [illegible] 938 ([illegible] Wy[illegible], BMI)	4
★38	—	SMOKEY THE BAR — [illegible] (Brazos Valley, BMI)	1
★39	46	JACKSON AIN'T A VERY BIG TOWN — Johnny Duncan & June Stearns, Columbia 44656 (Acclaim, BMI)	2
★40	47	CRY, CRY, CRY — Connie Smith, RCA Victor 47-9624 (Fingerlake, BMI)	5
41	33	THE SOUNDS OF GOODBYE — George Morgan, Starday 850 (Noma SPR, BMI)	9
★42	—	BABY, AIN'T THAT LOVE — Jack Barlow, Dot [illegible]39 (Tree, BMI)	1
43	41	THE SOUNDS OF GOODBYE — Tommy Cash, United Artists 50337 (Noma SPR, BMI)	9
44	44	GENTLE ON MY MIND — Glen Campbell, Capitol 5939 ([illegible], BMI)	14
★45	55	LEAVES ARE THE TEARS OF AUTUMN — Bonnie Guitar, Dot 17150 (Pincus, ASCAP)	5
★46	57	WHITE FENCES & EVERGREEN TREES — Ferlin Husky & Hushpuppies, Capitol 2288 (Blue Crest, BMI)	2
★47	52	PLASTIC SADDLE — Nat Stuckey, RCA Victor 47-9631 (Acclaim, BMI)	3
★48	53	ANGRY WORDS — Stonewall Jackson, Columbia 44625 (Moss Rose, BMI)	5
49	45	SOUTHERN BOUND — Kenny Price, Boone 1075 (Pamper, BMI)	8
50	50	I'M GOIN' BACK HOME WHERE I BELONG — Buck Owens' Buckaroos, Capitol 2264 (Blue Book, BMI)	6
51	51	I LIKE TRAINS — Bob Luman, Epic 10381 (Gallico, BMI)	5
★52	—	YOUR SQUAW IS ON THE WARPATH — Loretta Lynn, Decca 32392 (Sure-Fire, BMI)	1
53	49	JACK & JILL — Jim Ed Brown, RCA Victor 47-9618 (Woodshed, BMI)	5
★54	—	WE NEED A LOT MORE HAPPINESS — Wilburn Brothers, Decca 32386 (Sure-Fire, BMI)	1
55	60	JEANNIE'S AFRAID OF THE DARK — Porter Wagoner & Dolly Parton, RCA Victor 47-9577 (Owepar, BMI)	4
56	56	WONDERFUL DAY — Ray P[illegible], ABC 11114 (Contention, SESAC)	7
57	64	SUNSHINE MAN — Mac Curtis, Epic 10385 (Pamper, BMI)	2
58	58	WARM & TENDER LOVE — Archie Campbell & Lorene Mann, RCA Victor 47-9615 (Pronto/Bob-Dan Quinvy, BMI)	5
★59	70	SON OF A SAWMILL MAN — Osborne Brothers, Decca 32382 (Sure-Fire, BMI)	2
★60	72	POWER OF YOUR SWEET LOVE — Claude King, Columbia 44642 ([illegible]-Mac, BMI)	2
61	61	ALABAMA WILD MAN — Jerry Reed, RCA Victor 47-9623 (Vector, BMI)	5
62	62	WALKIN' THROUGH THE MEMORIES OF MIND — B[illegible] Mize, Columbia 44621 (Tree, BMI)	5
63	63	PHOENIX FLASH — Stan Hitchcock, Epic [illegible]0388 ([illegible] Grass, BMI)	2
64	68	NORMALLY, NORMA LOVES YOU — Red Sovine, Starday 8[illegible] ([illegible]ederwood, BMI)	3
65	65	LIKE A ROLLING STONE — Flatt & Scruggs, [illegible] 44623 (Witmark, ASCAP)	7
66	66	EVERYDAY'S A HAPPY DAY FOR FOOLS — Jean Shepard, Capitol 2273 (Blue Crest, BMI)	4
67	69	TAKE MY HAND FOR AWHILE — George Ham[illegible] V, RCA Victor 47-9637 (T.M. Gypsy Boy, BMI)	2
★68	—	SATURDAY NIGHT — Webb Pierce, [illegible] 32388 ([illegible], BMI)	1
69	71	THREE SIX PACKS, TWO ARMS AND A JUKE BOX — Johnny Sea, [illegible] 44634 (Tree, BMI)	2
70	73	OLD BEFORE MY TIME — Bobby Wr[illegible], [illegible] 32368 ([illegible], BMI)	4
★71	—	THE STRAIGHT LIFE — [illegible], United Artists 5046[illegible] ([illegible], BMI)	1
★72	—	THE TOWN THAT BROKE MY HEART — Bobby Bare, RCA Victor 47-9643 (New[illegible], BMI)	1
73	74	NOW I CAN LIVE AGAIN — [illegible], [illegible] (Jack, BMI)	2
★74	—	THE AUCTIONEER — Brenda Byers, MTA [illegible]60 (Randy Sm[illegible], ASCAP)	1
75	75	SISSY — Sh[illegible] Brothers, [illegible] 44608 ([illegible] of [illegible], BMI)	2

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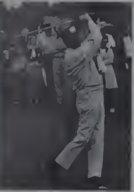
RANDY WOOD and Porter Wagoner ponder the green during the pro-celebrity tournament in Nashville.

PAT BOONE readies to tee-off in pro-celebrity golf tournament in Nashville.


LAWRENCE WELK hits a high hard one in the pro-celebrity tournament in Nashville.

BILLBOARD'S Hal Cook hits a long drive down rain-soaked fairway in Music City pro-celebrity invitational.

Nashville Scene

The **Compton Brothers** appeared on the "Grand Ole Opry" last week, and the appearance coincided with the release of their new Dot single, "Everybody Needs Somebody." They were among the featured entertainers at the Dot Records party during the convention. **Minnie Pearl** has made still another guest appearance on the "Joey Bishop Show," and taped another spot for the "Dean Martin Show." Another taping in Canada kept her away from the opening of the convention. . . **Hank Thompson** previewed his new release, "Smokey the Bar" at the MOA convention in Chicago. **Mary Taylor** is booked for an appearance on the "Donald O'Connor Show" next month.

The **Stonemans** have returned home after a month on the road as part of a strongly successful package which included **Ernest Tubb, George Hamilton IV, Jim Ed Brown, Wilma Burgess, Bobby Lewis** and more. **Abe Hanza** was the promoter, with sellout crowds down the line. . . . Long-time instrumentalist **Lou Stringer** has the new **Judy Lynn** Columbia release, "Bring the Woman Out in Me" in his publishing firm, Stringberg. **Charley Craig** is the writer. . . **George Days Jr.**, reports that **Anne Christine** played to packed houses in Florida, and soon will have a new release out. She's part of "The Country Music Express" which includes the **Harvesters**, the **Brusky Mountain Boys**, the **Nashville Cats**, **Cicero and Rosco, Billy Grimes & Silas Swampwater**. . . Glaser Publications, has announced the assignment of its foreign catalog to Acuff-Rose Publications, Inc. **Nick Firth** of Acuff-Rose Publications, Ltd., London met with **Tompall Glaser** and **Wesley Rose**, and the agreement was worked out to cover both the company's BMI and ASCAP firms.

Peer Southern Music is promoting "The Fisherman," by **Tony Senn** on Mana-T and **Bobby Parrish's** "Trouble Down the Road" on the Omar label.

Ethel Delaney and her **Buckeye Strings** have been booked for several political functions in Ohio. They cover three parties. . . . **Harry Fenster** has added a subsidiary to his Miracle label. It's called Canned Records. He has a couple tongue-in-cheek albums planned. . . Blue Echo Music has three new singles out, by **Margie Bowes** on Decca, **Marion Worth** on Decca, and **Ray Griff** on Dot. **Allen Orange**, Monument's national r&b promotional director for Sound Stage 7, underwent surgery in Vanderbilt Hospital and will be recuperating for a while. . . **Ginger Mede** is off on a five week USO tour of the Pacific command. . . . KLAK disk jockey **Buster Jenkins** of Denver, has released the first recording on his own label, High Country. The initial tune is "Haulin' My Last Load," sung by **Dewey Knight**.

The **James Family** of Denver, including **Frank James and the James Gang**, and the **James Sisters**, were among the first arrivals for the convention, coming from Denver with **Bettye Kendall** to manage their affairs. . . . Four new talents have been added to the roster of the WWVA Jamboree. They are **Ernie Blevens, Paul Martin, Ned Davis** and **Sue McKim**. . . **David Rodgers** has cut his new release with 11 musicians and four voices at Columbia.

Decca to Build $3 Mil. Complex in Nashville

NASHVILLE—Bill Gallagher, MCA vice-president, Decca division, has announced that Decca will begin building a $3 million complex here almost immediately which will include studios and administrative offices.

The all-purpose building will stand on 16th Avenue, next door to Columbia Studios, and adjoining the proposed Music City Building, another multimillion-dollar structure soon to go up.

Gallagher said work probably would begin right after the first of the year, and he foresaw a situation in which dedication could take place a year from now, during the "Grand Ole Opry" celebration and Country Music Association Convention.

The former Columbia executive was on hand for a party, hosted by Decca at Bradley's Barn honoring the elevation of Owen Bradley to a vice-presidency in charge of the country product.

It was revealed that Norman MacDonnell, executive producer of "The Virginian" would be in the city to announce plans to guest-star Decca's country music artists on his and other series produced by Universal.

Plans for other buildings, previously disclosed in Billboard, were outlined by the local press this week. It included the 14-story Music City building, built by a group headed by Eddy Arnold; a new structure for Moeller Talent and Bill Mudson & Associates, with accompanying plans for expansion into other facets of the music industry; new buildings for Mercury Records and Glaser Publications; for Show-Biz, Inc., for Hill & Range, Tree and Cedarwood, and expansion of the existing facilities of RCA and Columbia.

BILLBOARD'S publisher Hal Cook, left, and country editor Bill Williams, right, join ASCAP's Stanley Adams at groundbreaking ceremonies for the Society's new building in Nashville

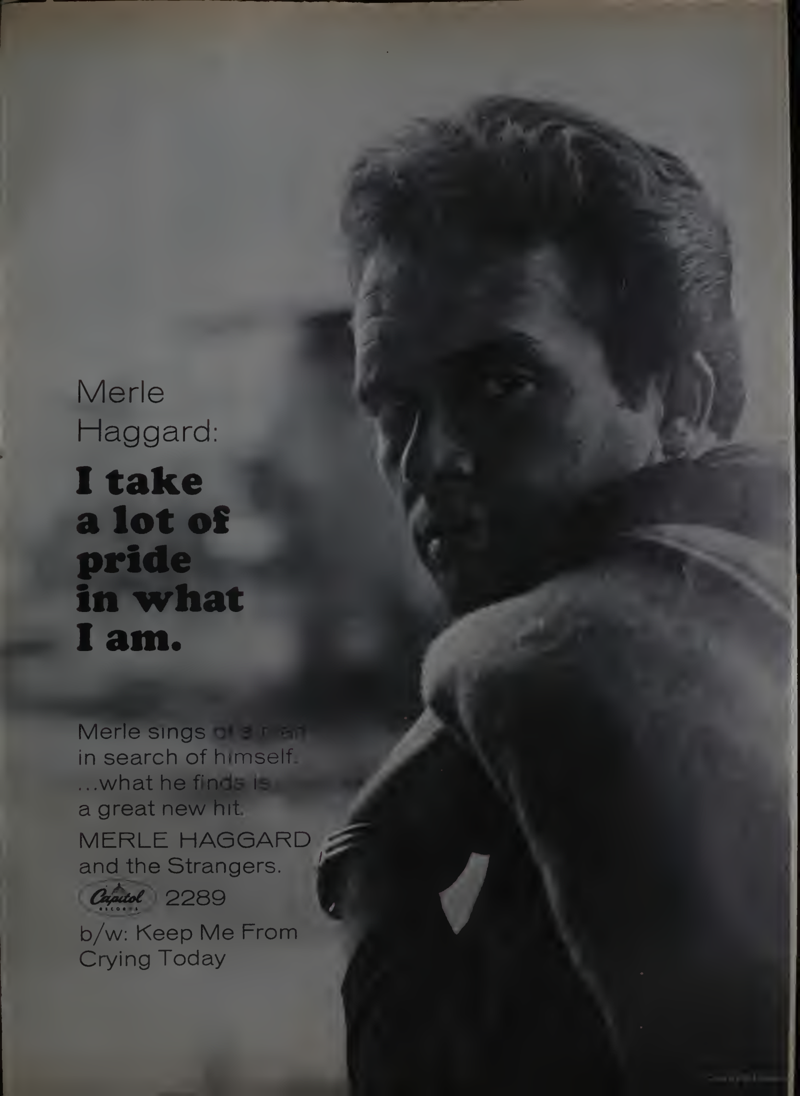
ADVERTISING IN BUSINESSPAPERS MEANS BUSINESS

Billboard Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 10/26/68

★ STAR Performer—LP's registering proportionate upward progress this week

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award 1	2	BOBBIE GENTRY & GLEN CAMPBELL Capitol ST 2928 (S)	3
★2	12	HARPER VALLEY P.T.A. Jeannie C. Riley, Plantation PLP 1 (S)	4
3	1	GENTLE ON MY MIND Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	56
4	3	JOHNNY CASH AT FOLSOM PRISON Columbia (No Mono); CS 9639 (S)	20
5	5	A NEW PLACE IN THE SUN Glen Campbell, Capitol (No Mono); ST 2907 (S)	24
6	4	BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol T 2851 (M); ST 2851 (S)	44
7	7	ANOTHER TIME, ANOTHER PLACE Jerry Lee Lewis, Smash (No Mono), SRS 67104 (S)	20
8	9	SONG OF PRIDE . . . CHARLEY, THAT IS Charley Pride, RCA Victor LPM 4041 (M); LSP 4041 (S	6
9	10	MAMA TRIED Merle Haggard, Capitol ST 2972 (S)	5
10	13	THE ROMANTIC WORLD OF EDDY ARNOLD RCA Victor LPM 4009 (M); LSP 4009 (S	21
11	11	D-I-V-O-R-C-E Tammy Wynette, Epic (No Mono); BN 26392 (S)	13
12	16	LORETTA LYNN'S GREATEST HITS Decca (No Mono), DL 75000 (S)	17
13	8	HEY LITTLE ONE Glen Campbell, Capitol T 2878 (M); ST 2878 (S)	31
★14	17	BLUE RIBBON COUNTRY Various Artists, Capitol STBB 2969 (S)	4
★15	22	JUST THE TWO OF US Porter Wagoner & Dolly Parton, RCA Victor LPM 4039 (M); LSP 4039 (S)	4
16	6	SWEET ROSIE JONES Buck Owens & His Buckaroos, Capitol (No Mono); ST 2962 (S)	14
★17	23	BIG GIRLS DON'T CRY Lynn Anderson, Chart CHM 1008 (M), CHS 1008 (S)	12
18	15	THE BEST OF MERLE HAGGARD Capitol (No Mono), SKAO 2951 (S)	9
19	19	THE GEORGE JONES STORY Musicor M2S 3159 (S)	4
20	18	MAKE MINE COUNTRY Charley Pride, RCA Victor LPM 3952 (M); LSP 3952 (S)	23
21	21	HONEY Bobby Goldsboro, United Artists UAL 3642 (M); UAS 6642 (S)	25
22	14	A TENDER LOOK AT LOVE Roger Miller, Smash (No Mono); SRS 67103 (S)	13
23	24	ALREADY IT'S HEAVEN David Houston, Epic (No Mono); BN 26391 (S)	12
★24	29	UNDO THE RIGHT Johnny Bush, Stop LPS 0005 (S)	3
25	26	CREAM OF THE CROP Wanda Jackson, Capitol ST 2976 (S)	2
26	28	NEXT IN LINE Conway Twitty, Decca DL 75062 (S)	2
27	27	JODY & THE KID Roy Drusky, Mercury SR 61173 (S)	2
28	25	COUNTRY GIRL Dottie West, RCA Victor LPM 4004 (M); LSP 4004 (S)	8
29	33	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	79
★30	44	HAPPY STATE OF MIND Bill Anderson, Decca DL 75056 (S)	2
31	34	ONLY THE GREATEST Waylon Jennings, RCA Victor LPM 4023 (M) LSP 4023 (S)	14
32	32	A TIME TO SING Hank Williams Jr., MGM (No Mono); SE 4540 (S)	7
33	20	LEGEND OF BONNIE & CLYDE Merle Haggard, Capitol (No Mono); ST 2912 (S)	26
★34	—	WALKIN' IN LOVELAND Eddy Arnold, RCA Victor LSP 4089 (S)	1
35	36	FIST CITY Loretta Lynn, Decca DL 4997 (M); DL 74997 (S)	23
★36	—	MEANWHILE BACK AT THE RANCH Buck Owens' Buckaroos, Capitol ST 2973 (S)	1
37	37	WHAT CAN I SAY Arlene Harden, Columbia (No Mono); CS 9674 (S)	8
38	40	TALES OF THE YUKON Hank Snow, RCA Victor 4032 (S)	3
39	41	WILD WEEKEND Bill Anderson, Decca DL 4998 (M); DL 74998 (S	22
40	43	MY LOVE SONG FOR YOU Hank Locklin, RCA Victor LSP 4030 (S)	3
41	38	TOUCH OF SADNESS Jim Reeves, RCA Victor LPM 3987 (M) LSP 3987 (S	25
42	42	PROMISES, PROMISES [illegible] Anderson, [illegible]art CHM 1004 (M) CHS 1004 (S	40
★43	—	HANK WILLIAMS GREATEST HITS MGM E 3918 (M) SE 3918 (S	1
★44	—	I LOVE FLATT & SCRUGGS [illegible] R A [illegible]tor LSP 4055 (S	1
45	45	THANKS FOR ALL THE MILES Dave Du[illegible]ey, [illegible] SR 6[illegible] (S)	2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Music of Today—Brimhall

by: Jude Porter

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Musical Instruments

Schory Tour Boasts Big Instrument Sound

CHICAGO—The eighth consecutive concert tour by Dick Schory and his Percussion Pops Orchestra is being billed as the group's most extensive and successful.

Now beginning the second week of the tour, the orchestra is traveling to 21 cities in 18 States, with every concert a virtual sellout. Although the week of Nov. 4 is set aside for recording, the tour does not end until Nov. 27.

"We're not musical crusaders," said Schory, vice-president of Ludwig Drum Co., "but we feel that the big band sound has remained muted long enough. It's our purpose to turn it loose bigger and better than ever in an imaginative style, as modern as tomorrow's music."

Schory features a panorama of drums, marimbas, vibraphones, timpani, xylophones and more than 250 other percussion instruments complemented by a 21-piece orchestra. Although emphasizing the sounds of percussion, the orchestra includes complete reed, string and brass sections to enable the musicians to provide rare and unique sounds ranging from the jazzy to full symphonic.

The musical program for the fall tour features more than 20 selections, including favorite Broadway show tunes, standards, movie themes and current top hits. The "something for everyone" portion of the program spotlights such selections as "Yesterday," by Lennon-McCartney of the Beatles, "Born Free," "The Sound of Music" and "Thoroughly Modern Millie."

The Academy Award songs include "Moon River," "Call Me Irresponsible," "The Shadow of Your Smile" and "Days of Wine and Roses." Other current favorites in the program are "Up, Up and Away" and "Goin' Out of My Head."

A special jazz version of a Bach fugue in D Minor and a take-off on Offenbach's "Can-Can" are two of Schory's interpretations from the classical field. In addition each performance will feature individual members of the orchestra in serious concert works, including a contemporary work for solo percussion and jazz orchestra.

DICK SCHORY, vice-president of Ludwig Drum Co.

Baldwin Sale

HOUSTON—Baldwin Lively Piano and Organ Center has opened its doors here at 2601 Main. A grand opening sale, featuring Baldwin pianos and organs, was concluded Oct. 15.

Accordion Grant To Delaware Girl

NEW YORK—Elaine Rymsza of Dover, Del. has won a one-year scholarship to the state accordion college in Trossingen, West Germany.

The talented 18-year-old recently became the first senior student to be graduated from the senior conservatory program of the Acme Accordion School in Westmont, N. J. She will receive scholarship help from that school as well as the college in Germany.

Starting on the accordion when she was 10, Miss Rymsza continued her studies until she completed the two-year senior course in teachers training, pre-college training, master solo class, ear training and accordion history under the direction of Stanley Darrow.

A member of the Philharmonia Accordion Orchestra, Miss Rymsza will begin her studies towards a teacher's degree in music.

Summers' Birthday

COLUMBUS, Ohio — Summers & Sons, Inc., central Ohio's oldest music store organization, is celebrating its 112th birthday. The Wurlitzer subsidiary is conducting celebrations at its two Columbus stores and outlets in Jackson, Chillicothe, Newark and Portsmouth.

Pop Festival Bounces Back For Weekend Performance

SAN JOSE, Calif.—The San Francisco International Pop Festival apparently has fully recovered from an earlier setback due to cancellation of its contract.

Al Zaner of Top Star Productions, one of the promoters, reports that 10,000 tickets have been sold to date at $5 a throw, giving the backers 50 per cent of their basic need to cover over-all expenses estimated at $100,000. Four thousand of the tickets are for Saturday (26), the first day of the weekend event, and 6,000 are for Sunday (27).

The festival has been scheduled for the Alameda County Fairgrounds in Pleasanton with a total estimated capacity of 30,000 and a potential total door take of $300,000. Among the artists scheduled to appear on Saturday are Jose Feliciano, Johnny Rivers, Eric Burdon and the Animals, Iron Butterfly, Fraternity of Man, Buddy Miles Express and Many More. On Sunday, the artists include the Chambers Brothers, Canned Heat, Procol Harum, Deep Purple, Grass Roots, Creedence Clearwater and Many More, the only group to appear twice.

An unidentified "big" British star may act as emcee, Zaner told Billboard, but the promoter declined to comment further: "Perhaps it might be a Beatle . . . I'm not saying."

If the British guest does not materialize, the audience will be treated to a series of emcees, namely, the popular deejays of radio Station KYA, rock 'n' roll outlet for the San Francisco Bay Area.

Zaner, his partner Ron Roup and Bill Quarry of Bill Quarry Enterprises report that a live recording will be made by the McCune Sound Co. of San Francisco in order to prepare an album and that there will also be tape. If the event is successful, the entire San Francisco International Pop Festival will be taken on a national tour in 1969.

DORIC'S MODEL 8R CHEETAH organ has a suggested list price of $495. The 8R is solid state and features 61 keys with two octaves of bass and three octaves of treble. It weighs only 40 pounds and has a five-year warranty on generator boards.

BEST SELLING

Billboard Folios

BEST SELLING VOCAL COLLECTIONS

Title (Publisher)

EDDY ARNOLD TOWN & COUNTRY SHOWCASE (Hill & Range)
BACHARACH-DAVID SONGBOOK (Cimino)
JOAN BAEZ SONGBOOK (Ryerson)
BEATLES COMPLETE (Hansen)
BEST OF FOLK MUSIC BK. 1 (Hansen)
BIG BIG NUMBER ONE HITS (Hansen)
CAMELOT VOCAL SELECTIONS (Chappell)
GLEN CAMPBELL DELUXE SOUVENIR ALBUM (Hansen)
COWSILLS (Big 3)
CREAM WHEELS OF FIRE (Hansen)
DONOVAN HURDY GURDY MAN (Peer Int'l)
BOB DYLAN THE ORIGINAL (Warner Bros.-Seven Arts)
BOB DYLAN JOHN WESLEY HARDING (Big 3)
GREAT GREAT HITS (Big 3)
HAIR VOCAL SELECTIONS (Big 3)
JIMI HENDRIX EXPERIENCE ALBUM (Cimino)
MEET THE TURTLES (Big 3)
PHIL OCHS THE WAR IS OVER (Big 3)
PETER, PAUL & MARY SONGBOOK (Warner Bros.-Seven Arts)
PETER, PAUL & MARY LATE AGAIN (Warner Bros. Seven Arts)
DIANA ROSS & THE SUPREMES GREATEST HITS (Big 3)
70 SUPER BLOCKBUSTERS FOR 70 (Hansen)
SIMON & GARFUNKEL BOOKENDS (Plymouth)
PAUL SIMON SONGBOOK—BEST OF SIMON & GARFUNKEL (Plymouth)
SONGS BY PAUL SIMON (Plymouth)
SOUND OF MUSIC VOCAL SELECTIONS (Chappell)
STAR—VOCAL SELECTIONS (MPH)
TEMPTATIONS (Big 3)
WE ARE THE DOORS (Music Sales)
MASON WILLIAMS PHONOGRAPH RECORDS (Hansen)

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Teischord Rock Organs Solve Service Hang-Ups

EVANSTON, Ill. — WMI Corp. has released a new line of five transistorized rock organs, each featuring the new quick-disconnect type of components that completely eliminate down time and professional service calls.

According to WMI executives, the new models, in addition to their outstanding service feature, provide the performance characteristics, styling, portability, versatility and price range to assure wide acceptance in today's market.

The three lower end models, B, C and D, all provide a bass section, while the new top of the line units, models CS and GS, offer the new "Sustain" feature with a new solid state circuitry. This permits the player to pyramid notes and chords into crescendos.

All circuits of the new Teischord rock organs contain quality selected computer transistors for complete reliability in use. They have been designed and built to withstand the frequent rough handling to which this type of instrument is frequently subjected.

However, should accidental damage ever occur, they will never be out of commission for any length of time. The new snap-in / snap-out components eliminate the need for professional service calls. The musician simply unplugs the faulty unit and plugs in a new one. He's back in business within minutes.

The new series is designed for complete portability with no separate, cumbersome accessories to carry at any time. The legs on all models store neatly in a spring loaded recess in the lid or within the organ itself. Another new feature of the line is the patented method of attaching the lid to the back legs of the organ, serving to brace the instrument and at the same time provide a clean, neat appearing assembly in use.

The suggested list prices on the new models start at $399.95.

THE NEW DANELECTRO SITAR is the result of years of research and development by the company. The instrument features a compound curved surface that adjusts to the height of the string action and the open string length. Other features include the fast action Danelectro neck and convenient chrome plated lap mount. The suggested list price is $139.

WMI'S NEW LINE OF TEISCHORD rock organs includes model GS. The unit boasts the new "Sustain" feature with a solid state circuitry that permits the player to pyramid notes and chords into crescendos.

Alpert Book

LOS ANGELES — "Know Before You Blow" is the title of a new instruction book on trumpet playing from Hansen Publications. Included is a 33⅓, seven-inch record with playing tips from Herb Alpert, who authored the book along with Ollie Mitchell. The suggested list for the package is $3.95.

New Nash Outlet

ST. LOUIS—Nash Music Land has opened its seventh store here in Baldwin. The chain features Hammond organs, pianos, guitars, amps, drums, band instruments and accordions.

THE LONG HORN SERIES by Coral features fully adjustable pickups and bridge and fully enclosed machine heads. Total shielding prevents static and interference from outside sources, while Coral's fast action neck is backed by a 25-year warp-free guarantee. The suggested list prices for the series range from $199 to $299.

Handy Course Triumphs At San Francisco State

By GODFREY LEHMAN

SAN FRANCISCO—The response to San Francisco State College's new course on improvisation of music was so overwhelming strong at the initial presentation Oct. 3 that it will be established as a regular part of the curriculm.

More than 100 persons attended the first meeting of the group, and ranged from professional musicians to interested students. Registration is expected to be at or near the capacity of 90 persons, according to college officials.

John Handy, who leads his own five-piece instrumental group, has been appointed "professor" for the course, and his rank is in fact on full professorial level, according to Dr. Edwin Kruth, co-ordinator of instrumental music and director of bands for SF State. Kruth also emphasized that though the course is new, "it is not experimental" and students will receive full credit.

About 60 men and 40 women attended the first session, which was not hampered in any way by the fact that Handy's leg is in a cast from toe to hip due to an injured Achilles tendon in the ankle. Several rock singers were among the enrollees.

Coincident with the new course is the issuance of Handy's latest album, the fourth on the Columbia label, entitled "Projections." It is the seventh made by the Handy group.

According to Handy, the Associated Students had committed itself "in spirit" to providing "enough money to make the class go and support outside demonstrations." Among those who will be called in will be Pops Foster, the venerable 76-year-old bass player, Handy's own group and Ralph Gleason, columnist for The San Francisco Chronicle, who will lecture. The talents of musicians in the class will also be used, as well as records, slides, motion pictures, and other local musicians.

Wexler Brochure

CHICAGO — David Wexler & Co. has just published a 48-page brochure to introduce the entire new line of Harmony guitars, mandolins, banjos and amplifiers. Also included are transistorized and reed organs which include a new folding type bench.

Billboard has the ..."IN" side story on Coin Machines Billboard

STEREO A&M SP 3012

WES MONTGOMERY: ROAD SONG

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ARRANGED BY DON SEBESKY

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A&M STEREO TAPE

SOUL SAUCE

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"WHITER SHADE OF PALE"
HESITATIONS (Kapp)

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MAKIN' FIRE: **Johnnie Taylor**, "Who's Making Love (Stax). **Marvin Gaye & Tammi Terrell**, "Keep On Lovin' Me, Honey" (Tamla) **Peggy Scott & JoJo Benson**, "Pickin' Wild Mountain Berries" (SSS) **Carla Thomas**, "Where Do I Go?" (Stax). **Carl Carlton**, "46 Drums-1 Guitar" (Back Beat) **Archie Bell & the Drells**, "Do the Choo Choo" (Atlantic) **Dells**, "Always Together" (Cadet) **Wilson Pickett**, "I Found a True Love" (Atlantic) **Supremes**, "Love Child" (Motown) **Marvin Gaye**, "Chained" (Tamla) **Nancy Wilson**, "Peace of Mind" (Capitol)

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FIRE & SMOKE: **Unifics**, "Court of Love" (Kapp) **Otis Redding**, "I've Got Dreams to Remember" (Atco). **Bull & the Matadors**, "Funky Judge" (Toddlin' Town) **Impressions**, "Fool for You" (Curtom) **James Brown**, "Say It Loud" (King).

BEST SELLING Billboard Rhythm & Blues Singles

Billboard SPECIAL SURVEY For Week Ending 10/26/68

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1 (Billboard Award)	1	SAY IT LOUD—I'M BLACK & I'M PROUD — James Brown & His Famous Flames, King 6187 (Golo, BMI)	7
★2	4	LITTLE GREEN APPLES — O. C. Smith, Columbia 44616 (Bussell-Casen, ASCAP)	7
★3	6	HEY WESTERN UNION MAN — Jerry Butler, Mercury 72850 (Parabut/Double Diamond/Downstairs, BMI)	6
4	5	FOOL FOR YOU — Impressions, Curtom 1932 (Camad, BMI)	6
★5	7	COURT OF LOVE — Unifics, Kapp 935 (Andjun, BMI)	6
6	2	SLIP AWAY — Clarence Carter, Atlantic 2508 (Fame, BMI)	17
7	3	I SAY A LITTLE PRAYER — Aretha Franklin, Atlantic 2456 (Jac/Blue Seas, ASCAP)	9
8	8	I'VE GOT DREAMS TO REMEMBER — Otis Redding, Atco 6612 (East-Time-Redwal, BMI)	4
9	9	FUNKY JUDGE — Bull & the Matadors, Toddlin' Town 108 (Downstream/Nepac/Flemar, BMI)	9
★10	13	I AIN'T GOT TO LOVE NOBODY ELSE — Masqueraders, Bell 733 (Press, BMI)	8
★11	28	CHAINED — Marvin Gaye, Tamla 54170 (Jobete, BMI)	5
★12	27	WHO'S MAKING LOVE — Johnnie Taylor, Stax 0009 (East, BMI)	2
13	11	GIRL WATCHER — O'Kaysions, ABC 11094 (North State, ASCAP)	12
14	10	PLEASE RETURN YOUR LOVE TO ME — Temptations, Gordy 7074 (Jobete, BMI)	11
15	15	SPECIAL OCCASION — Smokey Robinson & the Miracles, Tamla 54172 (Jobete, BMI)	9
16	14	HIP CITY—PART 2 — Jr. Walker & the All Stars, Soul 35048 (Jobete, BMI)	9
17	12	BREAK YOUR PROMISE — Delfonics, Philly Groove 152 (Nickel Shoe/Bellboy, BMI)	8
★18	47	KEEP ON LOVIN' ME, HONEY — Marvin Gaye & Tammi Terrell, Tamla 54173 (Jobete, BMI)	2
★19	23	PRIVATE NUMBER — Judy Clay & William Bell, Stax 0005 (East, BMI)	8
20	20	I WISH IT WOULD RAIN — Gladys Knight & the Pips, Soul 35047 (Jobete, BMI)	7
21	21	I LIKE EVERYTHING ABOUT YOU — Jimmy Hughes, Volt 4002 (Re-Gor, BMI)	7
22	18	THE HOUSE THAT JACK BUILT — Aretha Franklin, Atlantic 2456 (Cotillion, BMI)	10
★23	32	I FOUND A TRUE LOVE — Wilson Pickett, Atlantic 2558 (Cotillion/Tracebob/Erva, BMI)	5
24	24	I LOVE YOU MADLY — Fantastic Four, Soul 35052 (Ric Tic, BMI)	5
25	19	YOU'RE ALL I NEED TO GET BY — Marvin Gaye & Tammi Terrell, Tamla 54169 (Jobete, BMI)	13
26	25	GIRLS CAN'T DO WHAT THE GUYS DO — Betty Wright, Alston 4001 (Sherlyn, BMI)	13
27	22	THERE WAS A TIME — Gene Chandler, Brunswick 55383 (Gola/Lois, BMI)	7
★28	39	DESTINATION: ANYWHERE — Marvelettes, Tamla 54171 (Jobete, BMI)	3
★29	40	DO THE CHOO CHOO — Archie Bell & the Drells, Atlantic 2559 (World War Three/Double Diamond/Downstairs, BMI)	2
★30	34	HOLD ME TIGHT — Johnny Nash, JAD 207 (Nash, ASCAP)	4
31	29	LIGHT MY FIRE — Jose Feliciano, RCA Victor 47-9550 (Nipper, ASCAP)	6
32	33	ALWAYS TOGETHER — Dells, Cadet 5621 (Chevis, BMI)	2
33	30	IF I DIDN'T LOVE YOU — Profiles, Duo 7449 (Downstream/Sea Jack, BMI)	5
34	17	DON'T CHANGE YOUR LOVE — Five Stairsteps & Cubie, Curtom 1931 (Camad, BMI)	9
35	37	PEACE OF MIND — Nancy Wilson, Capitol 2283 (Almo, ASCAP)	4
36	38	LET ME DOWN EASY — Little Milton, Checker 1208 (Arc, BMI)	3
37	16	FLY ME TO THE MOON — Bobby Womack, Minit 32048 (Almanac, ASCAP)	10
★38	44	WHERE DO I GO? — Carla Thomas, Stax 0041 (United Artists, ASCAP)	2
★39	49	I'VE GOT LOVE FOR MY BABY — Young Hearts, Minit 32049 (Metric/Lenoir, BMI)	3
40	31	MESSAGE FROM MARIA — Joe Simon, Sound Stage 7 2617 (Cape Ann, ASCAP)	7
41	36	OH LORD, WHY LORD — Los Pop Tops, Calla 154 (JAMF, BMI)	7
★42	—	YOU PUT IT ON ME — B. B. King, Bluesway 61019 (Ampco, ASCAP)	1
★43	—	DO WHAT YOU GOTTA DO — Nina Simone, RCA Victor 47-9602 (Rivers, BMI)	1
44	45	46 DRUMS—1 GUITAR — Little Carl Carlton, Back Beat 598 (Don, BMI)	2
45	48	PICKIN' WILD MOUNTAIN BERRIES — Peggy Scott & Jo Jo Benson, SSS International 748 (Crazy Cajun, BMI)	2
★46	—	LOVE CHILD — Diana Ross & the Supremes, Motown 1135 (Jobete, BMI)	1
★47	—	I WANT TO THANK YOU — Raelettes, Tangerine 986 (Tangerine, BMI)	1
★48	—	YOU NEED ME BABY — Joe Tex, Dial 4086 (Tree, BMI)	1
★49	—	I'M IN A DIFFERENT WORLD — Four Tops, Motown 1132 (Jobete, BMI)	1
★50	—	FROM THE TEACHER TO THE PREACHER — Gene Chandler & Barbara Acklin, Brunswick 55387 (BBC Jalynne, BMI)	1

If you consider your AUDIENCE Consider THE SOURCE

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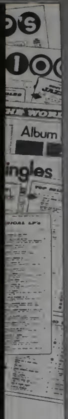
RECORD SOURCE INTERNATIONAL

Billboard SPECIAL SURVEY For Week Ending 10/26/68

BEST SELLING



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Billboard Rhythm... Si...

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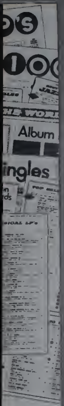

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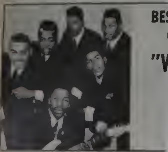

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MAKIN' SMOKE: Gloria Walker, "Talking About My Baby" (Flaming Arrow). **Bill Medley,** "Peace Brother Peace" (MGM) **Redding,** "I've Got Dreams to Remember" (A... **Matadors,** "Funky Judge" (Toddlin' Town) **Impressions,** "Fool for You" (Curtom) **James Brown,** "Say It Loud" (King).

OUR "IN" MAN...HOLLAND

BAS HAGEMAN. Bas began his music career almost a decade ago as editor of a leading Dutch teen music magazine — Muziek Parade from there it was Plantennieuws — a national record monthly. Now, besides compiling the Dutch national Hit Parade fortnightly, Bas contributes weekly info to Billboard. Read about the Holland hits and the music-in-the-making, read Bas Hageman each week in Billboard.

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Billboard

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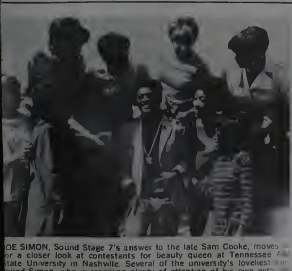
Billboard SPECIAL SURVEY For Week Ending 10/26/68

BEST SELLING Billboard Rhythm & Blues LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No & Pub.	Weeks on Chart
1 (Billboard Award)	1	ARETHA NDW Aretha Franklin, Atlantic (No Mono); SD 8186 (S)	16
2	2	JAMES BRDWN LIVE AT THE APOLLO, VDL. 2 King (No Mono); 1D22 (S)	8
3	3	HICKORY HDLLER REVISITED D. C. Smith, Columbia (No Mono), CS 9680 (S)	17
4	4	TIME PEACE/GREATEST HITS Rascals, Atlantic (No Mono), SD 8190 (S)	16
★5	19	SPECIAL DCCASION Smokey Rob son & the Miracles, Tamla TS 290 (S)	5
6	5	FELICIANO! Jose Feliciano, RCA Victor LPM 3957 (M); LSP 3957 (S)	15
7	7	ELECTRIFYING EODIE HARRIS Atlantic 1495 (M); SD 1495 (S)	33
8	8	TEMPTATIONS WISH IT WDULD RAIN Gordy (No Mono , 7 2 [illegible]	23
9	6	YOU'RE ALL I NEEO Marvin Gaye & Tammi Terrell, Tamla TS 284 (S)	6
★10	12	PLUG ME IN Eddie Harris, Atlantic (No Mono SD 1506 (S)	13
11	10	LAOY SDUL Aretha Frankl , Atl. [illegible] 8 76 M), SD 8176 (S)	36
12	11	THE IMMDRTAL DTIS REDOING Atco (No M[illegible] SD [illegible] S)	16
13	13	YESTERDAY'S OREAMS Four Tops, Motown (No Mono , MS 669 (S)	4
14	14	WHEELS DF FIRE Cream, Atco No Mono S 33-244 (S)	11
15	16	THERE IS Dells, Cadet [illegible] P 804 S)	24
16	9	THE PRDMISE OF THE FUTURE Hugh Mase[illegible] lo Mo o): 73028 (S)	21
17	17	STONED SOUL PICNIC 5th Dim[illegible] S[illegible] (No Mono); SCS 92002	10
18	18	ARE YDU EXPE ENCED? Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	53
★19	29	BEST OF LOU RAWLS Capitol (No Mono SKAD 2948 (S)	11
20	21	CHEAP THRILLS Big Brother & the Holding Co., Columbia K S 9700 (S)	3
21	22	TIME HAS COME Chambers Brothers, Columbia CL 2722 (M); CS 95[illegible]	9
★22	28	OIANA ROSS & THE SUPREMES "LIVE" AT LDNDON'S TALK OF THE TDWN Motown (No Mono), MS 676 (S)	4
23	23	SOUL LIMBO Booker T & the MG's, Stax STS 2001 (S)	4
24	24	LOOK AROUND Sergio Mendes & Brasil '66, A&M (No Mono); SP 4137 (S)	22
25	26	TEMPTATIDNS GREATEST HITS Gordy 919 (M); S 919 (S)	98
26	27	A DAY IN THE LIFE Wes Montgomery, A&M (No Mono); SP 3001 (S)	53
27	20	BDBBY TAYLOR & THE VANCOUVERS Gordy GS 93D (S)	6
28	31	DDWN HERE ON THE GRDUNO Wes Montgomery, A&M (No Mono), SP 3006 (S)	25
★29	32	MAIDEN VOYAGE Ramsey Lewis, Cadet (No Mono); LPS 811 (S)	13
30	15	EASY Nancy Wilson, Capitol (No Mono); ST 2909 (S)	22
31	25	PORTRAIT OF RAY Ray Charles, ABC (No Mono); ABCS 625 (S)	28
★32	46	SOUND OF NANCY WILSDN Capitol ST 2970 (S)	3
33	33	VALLEY OF THE DDLLS Dionne Warwick, Scepter (No Mono); SPS 568 (S)	34
34	35	BEST DF THE IMPRESSIDNS ABC ABCS 654 (S)	7
35	40	STEVIE WDNDER'S GREATEST HITS Tamla (No Mono), 282 (S)	26
36	37	DOCK OF THE BAY Oti Redding, Volt 419 (M); S 419 (S)	32
37	34	COWBDYS TD GIRLS Intruders, Gamble (No Mono); SG 5004 (S)	16
38	30	BEST OF NANCY WILSON Capitol (No Mono); SKAD 2947 (S)	9
39	36	HISTORY OF OTIS REOOING Volt 418 (M); S 418 (S)	43
40	38	TO RUSSELL, MY BROTHER, WHDM I SLEPT WITH Bill Cosby, Warner Bros.-Seven Arts (No Mono); WS 1734 (S)	29
41	43	OIONNE WARWICK'S GOLDEN HITS, PART 1 Scepter SRM 565 (M); SPS 565 (S)	50
42	45	MARVIN GAYE IN THE GROOVE Tamla TS 285 (S)	3
43	42	SOPHISTICATED SDUL Marvelettes, Tamla TS 286 (S)	5
44	44	SMDKEY ROBINSDN & THE MIRACLES GREATEST HITS, VOL. 2 Tamla T 280 (M); TS 280 (S)	36
45	41	IN A MELLOW MOOO Templations, Gordy 924 (M), S 924 (S)	45
46	47	REFLECTIONS Diana Ross & the Supremes, Motown (No Mono); 665 (S)	26
★47	—	MIONIGHT CREEPER Lou Donaldson, Blue Note BST 84280 (S)	1
48	48	LOVE MAKES A WDMAN Barbara Acklin, Brunswick BS 754137 (S)	4
49	49	THIS IS CLARENCE CARTER Atlantic SD 8192 (S)	2
★50	—	LIVIN' IT UP Jimmy Smith, Verve V6-8750 (S)	1



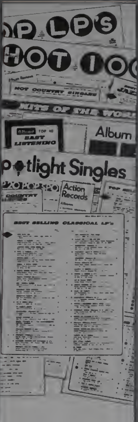
OE SIMON, Sound Stage 7's answer to the late Sam Cooke, moves in for a closer look at contestants for beauty queen at Tennessee A&I State University in Nashville. Several of the university's loveliest around Simon, who is receiving plenty of attention of his own with "Message From Maria" hit on Sound Stage, a division of Monument Records.

UA & Lib. Pubs Eye Soundtracks

NEW YORK — With their consolidation meetings completed, the music publishing companies of United Artists aod Liberty Records are mapping future music exploitatioos of upcoming film soundtracks.

UA Music president Mike Stewart aod executive vice-president and general manager Murray Deutch have arrived in Hollywood to meet with Liberty's Metric Music group oo "Where It's At" aod "Gaily Gaily." The executives will also lay the final plans for promotion of the score from "Chitty Chitty Bang Bang."

Stewart and Deutch will also hold meetings with a number of Metric writers including Jackie DeShannon, Bob Lind and Jimmy Holiday regarding upcoming projects



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ACCURATELY.

Program Directors Pick New Records

• Continued from page 1

Only at 30 per cent of the Hot 100 format stations are the records picked by the program director. Another 20 per cent of the Hot 100 format stations still use a panel of deejays; at 4 per cent, the station manager picks the records.

At country music stations, the majority—56 per cent—of the stations have a music director who picks new records. At another 31 per cent of the stations, new records are picked by the program director. It should be noted that this survey covered both large and small market stations. However, even in the major markets at country music stations the program director duties are often held by a personality, who in many cases also has the music director duties to fulfill.

At 50 per cent of the r&b stations, records are chosen by a music director, while at 19 per cent of the stations the new records are selected by the program director, and deejay panels at another 31 per cent of the stations co-operates on the record selection.

Less Control

When it comes to the actual playing of the records, the Hot 100 (Top 40) deejay seems to have less control of his music than his brethren at stations playing other types of music. For example, the survey revealed that only 56 per cent of the Hot 100 format stations allowed the deejays to pattern their own show from the playlist. Sixty-seven per cent of the easy listening stations allowed deejays to pattern their own show from the playlist. At country music stations, deejays have less restrictions and 84 per cent of the stations stated in the survey that deejays were allowed to pattern their own shows. R&b deejays, however, seem to be freer than any other because 85 per cent of the stations reported that deejays had control of their own music from the station's playlist and were allowed to play any record they wanted to from the list.

At the same time, it seems obvious that r&b radio stations may play fewer records per hour than other format stations. Seventy-seven per cent of the stations in the r&b formats reported that they only played 10-15 records per hour. Whereas, 69 per cent of the country music stations estimated that they played about this many records per hour, 62 per cent of the easy listening format stations said they played between 10-15 records per hour, and only 47 per cent of the Hot 100 format stations played this many records on the average per hour.

In fact, 50 per cent of the Hot 100 format stations reported playing between 16 and 20 records on the average per hour and 3 per cent reported playing between 21 and 25 records per hour. Only 2 per cent of the easy listening stations reported playing an average of more than 20 records per hour. Country and r&b stations reported all playing less than 20 records per hour as a rule.

Album in Favor

The album seems to be growing in favor as programming material. Seventy-three per cnet of the r&b stations reported playing more album cuts than ever before. Sixty-one per cent of the Hot 100 format stations reported playing more album cuts; 50 per cent of the country stations are playing more album cuts than before. Only 46 per cent of the easy listening format stations are playing more album cuts (of course, the easy listening station has always leaned heavily on the LP cut as programming material). In fact, 100 per cent of the easy listening and country stations reported they were now playing album cuts. At the present time, only 80 per cent of the Hot 100 format stations and 62 per cent of the r&b stations are playing album cuts.

Surprisingly, the long playlist is still dominant among Hot 100 format radio stations—29 per cent reported that their playlist was between 50 and 60 records; 11 per cent reported their playlist ran between 70 and 80 records. Twenty-three per cent of the Hot 100 format stations reported their playlists running about 40-50 records; 14 per cent said they were playing between 30-40 records; 3 per cent reported playing less.

E.L.'s Longer

As a rule, easy listening stations use longer playlists than any other format. Fifty-nine per cent of the easy listening stations stated their playlist was more than 100 records; 11 per cent said their playlist ran between 50-60 records; 10 per cent said between 40-50 records.

As an illustration of the growth of the new modern type of country music station across the nation, 17 per cent of the country music stations reported a playlist averaging between 40-50 records, another 15 per cent said their playlist ran about 60-70 records. A large number of country stations, however, 23 per cent, still use playlists of 100 records or more. About half of the country music stations play less than 70 records.

Among r&b stations, 46 per cent reported having 40-50 records on their playlist, another 31 per cent of the stations said they carried between 50-60 records on their playlist; 15 per cent said they played less than 40 records.

However, it is interesting to note that although 52 per cent combined of the Hot 100 format stations have between 40-60 records on their playlists, a total of 43 per cent of the Hot 100 format stations said they played between 20-30 records most frequently; 23 per cent said they played 10-20 records most frequently.

Easy listening stations, as a general rule leaned less on a given few records, while 29 per cent of the country music stations said they play 10-20 records on their playlist most frequent, and 55 per cent of the r&b stations said they played 10-20 records most frequent. This question showed beyond doubt that, regardless of how many records a station carries on their playlist, the actual number of records played over the air is much, much less. Only easy listening stations could show they gave somewhat reasonable exposure to a large portion of the records on their playlists; in fact, some 35 per cent of the easy listening stations said they played 80 or more records frequently.

The majority of Hot 100 format stations—58 per cent—expose between five and 10 new records each week and another 12 per cent adds about 10 to 15 new records to their playlist each week. Eighteen per cent of the Hot 100 format stations said they added five or less new records to their playlist each week.

Among easy listening stations, the majority—33 per cent—also reported adding five to 10 new records each week to their playlist; only 17 per cent reported adding an average of five or less. Thirty-five per cent reported adding 15 new records or more each week.

5-10 New Disks

Fifty-six per cent of the country stations said they added five-10 new records each week; 17 per cent said they added only

(Continued on page 50)

TO PROMOTE ITS CHANGE TO COUNTRY music around the clock, WROL sponsored two half-hour country music shows on local TV station WTVK-TV (channel 26). Singing on behalf of the Knoxville radio station is Bill Wyrick, as WROL program director Phil Rainey, right, waits on stool for camera cue. In the other photo, WROL's Joe (Roadrunner) Anderson chats with the Leamon Sisters, Janice and Gail, who stopped at the WROL broadcast booth at the TVA&I Fair. The Monument Records act were guests later on a live country music show broadcast by WROL. The duet also appeared on the TV show.

Progressive Rock Format Stirs Theories by Two FM Stations

By CLAUDE HALL

NEW YORK—The theories on programming a progressive rock format continue to rage. On one hand, you have WNEW-FM general manager George Duncan arguing that the "music is so vital the deejay has to stay out of its way" and, on the other hand, WABX-FM station manager John Detz insists his deejays get vitally involved; they're constantly out at local psychedelic palaces like the Grandee in Detroit and "not one guy goes home and listens to Sinatra." Detz believes that a new kind of radio is coming out of progressive rock.

Duncan, who heads up the pioneer pathfinder New York progressive rock station also feels that progressive rock radio is do distinctly different that it separates you from being FM and makes you a solid radio station." One thing for sure, he feels that progressive rock radio stations don't have to sell the music that "the audience is there," but that, above all, we're radio men and we're trying to learn the proper way to do this type of radio. We'll probably never stop learning the book hasn't been written yet about progressive rock radio."

The exciting thing about progressive rock music, Duncan said, is "it's the medium young people are using to express themselves and their feelings uniquely, because they're doing it in music rather than in literature. Just by playing this music, we have a chance to be part of a social movement."

Duncan, always willing to help other stations with advice about this type of format, feels it would work equally well in smaller markets. "The premise is that the music is being played because it's good. Acid rock, or experimental rock, if it comes to 5 per cent of our programming, is a lot. The majority of the music is played because it has redeeming musical values. In a smaller market, I might blend in more normal rock. The one ultimate is the type of age group you want to appeal to. Acid rock is perhaps a little stiff for teen-agers," he said, but he felt that groups like the Cream have an intellectual appeal and that "the larger the market, the closer to pure progressive rock you have to play because you want to carve out your niche."

Personality Changes

WNEW-FM has undergone some personality changes John Zacherley is taking over the morning show. This gives the station three fairly strong personalities, but even Duncan realizes the station if far from perfect and has been contemplating stronger control on selection of the music

At WABX-FM in Detroit Detz maintains a rack of new albums with cuts already keyed with comments like "dangerous," "bummer," "take a chance," or "heavy." This rack is right by the console so the deejays have a chance to listen and decide what to play on the air. After a week, these LP's join the library of albums the station maintains, still easily accessible to the deejays. Deejays can actually wheel their chair around to pull albums from the main library

There's a separate rack for tapes of local groups Detz said that WABX-FM maintains a pretty strong rapport with its audience through playing the tapes of local groups The local musician's union, especially Dennis Day, "give us nothing but fantastic co-operation because so many local groups need the exposure A lot of these groups have big followings but can't get played on the AM rockers"

Some of these local groups include the MC5, just signed by Elektra Records, the Psychedelic Stooges, the Scarlet Letter (now on Mainstream), the SRC (now on Capitol Records), and Tea-garden and VanWinkle "We may play five or six tapes by these groups during a day and someday even go half an hour playing just local groups the same as we might do with records by the Beatles"

"Some of these groups have

(Continued on page 48)

GREETING THE REJOICE, Dunhill Records duo from San Francisco, are KYA studio engineer Super Harlow, left, and KYA personality Tom Campbell. Super Harlow, evidently, appreciates the Rejoice's new single "Golden Gate Park."

Where the new is now
abc RECORDS

programming aids

Programming guidelines from key pacesetting radio stations, including Best Picks, Best Leftfield Picks, Biggest Happenings and Biggest Leftfield Happenings

HOT 100

Altoona—WFBG

John Anthony
Program Director

BP: "White Room," Cream, Atco BLFP: "Fool For You," Impressions, Curtom BH: "Love Child," Supremes, Motown

Aruado (Denver)—KQXI

Ron Huntsman
Music Director

BP: "Ride My See-Saw," Moody Blues, Deram BLFP: "Those Were the Days," Mary Hopkin, Apple BLFH: "Piece of My Heart," Jan & Big Brother, Columbia

Battle Creek—WKFR

Bob Nyles
Music Director, Personality

BP: "Love Child," D. Ross and the Supremes, Motown BLFP: "Do Something Great Escape," Ray Stevens, Monument BH: "Those Were the Days," Mary Hopkin, Apple

Berlin, N. H.—WBRL

Michael McGhee
Music Director, Personality

BP: "Love Child," Diana Ross and the Supremes, Motown BLFP: "Do Something to Me," Tommy James and the Shondells, Roulette BH: "White Room," Cream, Atco BLFH: "You Got Me Love," Pro. Morrison's Lollipop, White Whale.

Chattanooga—WFLI

Mike Scudder
Asst. Music Director

BP: "1432 Franklin Pike Circle Hero," Bobby Russell, Elf BLFP: "Ride My See-Saw," Moody Blues, Deram BH: "Bang Shang-A-Lang," Archies, Calendar BLFH: "White Room," Cream, Atco.

Fort Wayne—WLYV

Rick Hughes
Music Director

BP: "Love Child," Supremes, Motown BLFP: "I'm So Happy Now," Company Front, Rising Sons BH: "White Room," Cream, Atco BLFH: "Hold Me Tight," Johnny Nash, Jad.

Grand Rapids—WLAU

The Frizkee
Music Director

BP: "Little Arrows," Leapy Lee, Decca BH: "Those Were the Days," Mary Hopkin, Apple.

Grand Rapids—WGRA

Jay Walker
Personality

BP: "I'm In a Different World," Four Tops, Motown BLFP: "Fire," Five by Five, Paula BLFH: "In-a-Gadda-Da-Vida," Iron Butterfly, Atco.

Hanover, N. H.—WDCR

Paul Gambaccini
Music Director

BP: "Love Child," Diana Ross and the Supremes, Motown BLFP: "Little Ar- ... Were the Days," Mary Hopkin, Apple BLFH: "Bang-Shang-A-Lang," Archies, Calendar

Huntsville, Ala.—WAAY

Gary Steele

BP: "Chewy, Chewy," Ohio Express, Buddah BLFP: "On the Way Home," Buffalo Springfield, Atco BH: "Piece of My Heart," Big Brother & Holding Co., Columbia BLFH: "Baby Come Back," Equals, RCA.

Jacksonville—WAPE

Ike Lee
Program Director

BP: "Love Child," "Bring It on Home," Supremes, Eddie Floyd, Motown Stax BLFP: "I Won't Run," Feminine Complex, Athena BH: "Love Is Free," Mouse, Boys and Brass, Hublat

Kingston—WBAZ

Gary Davis
Music Director

BP: "Peace of My Mind," Nancy Wilson, Capitol BLFP: "High Heel Sneakers," Jose Feliciano, RCA BH: "Oh Lord, Why Lord?" the Los Pop Tops, Calla BLFH: "Love Heals," Colours, Dot.

Las Cruces—KGRT

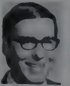
Colin Gramatzky
Program Director

BP: "Hi Heel Sneakers," Jose Feliciano, RCA Victor BLFP: "Abraham, Martin and John," Dion, Laurie BH: "Those Were the Days," Mary Hopkin, Apple BLFH: "Smell of Incense," Southwest F.O.B., Hip

Louisville—WAKY

Johnny Randolph
Asst. Program/Music Director, Personality

BP: "Love Child," Supremes, Motown BLFP: "On the Way Home," Buff Springfield, Atco BH: "I'm So Happy Now," Company Front, Rising Sun BLFH: "Kind of Man," Elysian Field, Imps.



Lynchburg, Va.—WLLL

Jerry Rogers
Music Director

BP: "Not So Sweet, Martha Lorraine," Country Joe and the Fish, Vanguard BLFP: Abraham, Martin and John, Dion, Laurie BH: "Do Your Own Thing," Brook Benton, Cotillion BLFH: "Jesse Brady," McCoys, Mercury

Niagara Falls, N. Y.—WJJL

Tom Kegel
Music Director

BP: "Listen to Me," the Hollies, Epic BLFP: "Theme From the Fox," Hugo Montenegro, RCA Victor BH: "Goody Goody Gumdrops," 1910 Fruitgum Co., Buddah

Phoenix—KRIZ

Steve Martin
Music Librarian

BP: "Peace Brother Peace," Bill Med... BLFP: "Both Sides Now," the Johnstons BH: "Those Were the Days," Mary Hopkin, Apple BLFH: "Abraham, Martin and John," Dion, Laurie

Phoenix—KRUX

Rhett Hamilton Walker
Operations Manager

BP: "... Indian," Dean M... Reprise BLFP: "Stop Running Away," Three Dog ... BH: "Those Were the Days," Mary Hopkin, Apple BLFH: "Abraham, Martin and John," Dion, Laurie ... Creedence Clearwater ... Steppenwolf, Cream and Chambers Brothers ... here ... Monkees, O'Kaysions ... Brothers and Supremes ...

San Antonio—KTSA

Kahn Hamon
Station Manager

BP: "Little Arrows," Leapy Lee, Decca BLFP: "I Found a True Love," Wilson Pickett, Atlantic BH: "Morning Dew," Sweet Smoke, Janus BLFH: "Down on Me," Big Brother, Mainstream

San Francisco—KYA

Dick Starr
Program Director

BP: "Both Sides Now," Judy Collins, Wildflowers LP, Elektra BLFP: "Watching the Trains Go By," Steve Alaimo, Atco BH: "Those Were the Days," Mary Hopkin, Apple BLFH: Same as BH

Sarasota—WYND

John Dark

BP: "Ramblin' Gamblin' Man," Bob Seger, Capitol BLFP: "Bitter Green," Gordon Lightfoot, United Artist BH: "Magic Carpet Ride," Steppenwolf, Dunhill BLFH: "Give Your Love to Me," New Colony Six, Mercury.

Scranton, Pa.—WSCR

Jim Drucker
DJ

BP: "Both Sides Now," the Johnstons BLFP: "Do Something to Me," Tommy James and Shondells BH: "Over You," Gary Puckett and Union Gap BLFH: "Quick Joey Small," KKK Singing Orch. Circus

Spartanburg, S. C.—WHCQ

Sam Holman
Music Director

BP: "Hitchcock Railway," Jose Feliciano, RCA BLFP: "Living in U.S.A.," Steve Miller Band, Capitol BH: "Love Soul Shack," Arthur Conley, Atco BLFH: "Love Child," Supremes, Motown

Springfield, Vermont—WCFR

Ron Bastone
Program Director
Air Personality

BP: "Elenore," the Turtles, White Whale BLFP: "Sticks and Stones," the Salt Water Taffy, Buddah BH: "Hitchcock Railway," Jose Feliciano, RCA BLFH: "1432 Franklin Pike Circle Hero," Bobby Russell, Elf

Tallulah—KTLD

Dave Sturm
DJ & Program Director

BP: "You Could Never Love Him," Barbara McNair, Motown BLFP: "... Little ..." the Shannon ... "Bang Shang-a-Lang," Archies ... BLFH: "Gentle on My Mind," Glen Campbell, Capitol

Ventura, Calif.—KUDU

Gary Ron
Music Director

BP: "White Room," Cream BLFP: "Little Arrows," Leapy Lee BH: "Suzie Q," Creedence Clearwater BLFH: "Yard Went On Forever," Richard Harris

Wichita—KEYN

J. Robertt Dark
Music Director

BP: "Do Something to Me," Tommy James and Shondells BLFP: ... United Artists BH: ... BLFH: Stone ... Imps

Willoughby, Ohio—WELW

Mike Reinhardt
Music Director

BP: ... BLFP: ...

Progressive Rock Format Stirs Theories by Two FM Stations

• Continued from page 46

very large local followings. In the case of the MC5, almost a religious following. So, playing their tapes, even if they weren't on a record label, gets us involved. No longer can a station be an Ivory Tower. In fact, from noon to 5 p.m. every day, we have an open door policy. People can come up and visit the station."

All Pros

Detz said that his deejays, while young, all are professionals. Dave Dixon, the all night man, worked with the Peter, Paul & Mary group and, according to Detz, wrote the lyrics for their hit of "I Dig Rock 'n' Roll Music." Jerry Luhin, who'd used the air name of Jerry O'Niel at Top 40 stations in Flint and Lansing, Mich., is music director of WABX-FM and air personality. At WABX-FM, Luhin uses his real name, as do the other deejays. This came about because listeners felt fake names was a form of put on.

WBAX-FM plays some classical music, some soul, a little country music (Gene Autry's "Back in the Saddle Again," for example). The station also plays Detroit blues, especially the blues that came from Hastings Street in the early 1940's. Like John Lee Hooker, whom Detz said listens to the station all the time. "That's what is so exciting about this type of radio. You can experiment in these musical areas. And I've learned never to underestimate what the listeners want to hear."

Ratings survey, even though this type of format is relatively new and, in the minds of many radio men, not yet definitive, have shown that a station can attract the 18-34 age group with a progressive rock format. Varner Paulsen, general manager of KSAN-FM, San Francisco, stated that "In the ARB for July report, KSAN-FM picked up 61,000 listeners in just a few months, with the vast majority in the 18-34 age group. The demographics should be the same in the Pulse book." In period between one Pulse report and another, KSAN-FM leaped from a no-show position to No. 1 FM station in the bay area—all in just two months.

College Program

As an example of the appeal of this type of music, Richard Gembler at KUT-FM on the campus of the University of Texas in Austin, reported that the station had to expand its progressive rock and folk music programming to 13 hours, Monday through Saturday. Larry M. Hayes, program director of KWSB-FM at Western State College in Gunnison, Colo., said he firmly believes that college radio is a valid pulse for today's music. Secondly, college radio is getting away from its educational image and many have become 24-hour progressive rock stations or top 40 stations, Hayes said. Other college stations are leaping on the progressive rock bandwagon either with part-time or full-time programming. And, in many areas, are making a sizable dent in the listening audience. Take the station at Brown University for instance.

Those commercial stations that try progressive rock soon find the demand is so great they have to get deeper and deeper involved. Last week's article told the story of WLS-FM's "Spoke" program which has grown from a total of five hours a week to 23 hours a week and, according to general manager Harvey Wittenberg, may grow further. "Listener response, ratings, and sponsorship of the show has been overwhelming," Wittenberg said. "The majority of our listeners are 17-26 years old."

WWOM-FM in New Orleans went progressive rock four hours a night last June, said co-producer E. Kirk Matle of the station's "The New Groove" program. "The management showed enough interest and good faith to expand the programming, as of Aug. 1, 1968, to an 18-hour day during the week and 24 hours on weekends. We were brought up to our present 24-hour, seven-day week Sept. 13. Our basic format is hard rock or psychedelic rock with low-key pitch. This type of programming is definitely radical here in New Orleans, but our reception has been most encouraging and gratifying. We feel, hopefully, that progressive rock is here to stay."

Barry Gaston, operations director of KFH-FM, Wichita, Kan., progressive rock outlet, said his station has 11 per cent of the audience according to a Metro pulse.

In Houston, program director Jay Thomas of KFMK-FM feels the success of his station is due to the honest, direct approach the station takes with its listening audience, the great majority of which fall into the 18-26 age group. Billings have more than doubled since the station went to a progressive rock format and "August 1968 was the biggest sales month for KFMK-FM in its 10-year history," said station manager Willard Paige.

Thomas said that KFMK-FM air personalities talk in a relaxed manner, offering an alternative to the uptempo "boss rock" approach employed by most Top 40 radio stations. "Success is also due to the music, the vast majority of which cannot be heard anywhere else in the Houston area." KFMK-FM has done so well that the station is now planning to move to new studios with all-new broadcast equipment. A power increase to 100,000 watts is pending FCC approval. The unique thing is that Hugh Foley, general manager of the station, got into a progressive rock format sort of backwards. The station used to sign off at midnight. One Friday, he and other station personnel decided to see if they couldn't sell that unused time if they played rock music in that period. They sold it the same day, the story goes. Eventually, the music in the midnight to dawn slot was so popular they had to expand it around the clock.

Gabriel, Ode BH: "Ride My See-Saw," the Moody Blues, Deram. BLFH: "Love Is Here," Bo Gentry and Ritchie Cordell, Columbia.

Wilmington—WAMS

Bob Hallands
Music Director

BP: "Bring It on Home to Me," Eddie Floyd, Stax. BLFP: "Livin' in the U.S.A.," Steve Miller Band, Capitol. BLFH: "Fire," 5x5. Paula Getting good response on "How Are You Fixed for Love," from the D'Kaysions' new LP

Winston-Salem—WAIR

Terry Wayne
Music Director

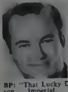
BP: "Billy, You're My Friend," Gene Pitney, Musicor. BLFH: "Pain," Novas Nine, ABC.

COUNTRY

Atlanta—WPLO

Honest John Fox
DJ

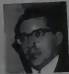
BP: "Milwaukee," George Jones and Brenda Carter, Musicor. BH: "Stand by Your Man," Tammy Wynette, Epic. BLFH: 'Sunshine Mao," Mac Curtis, Epic.



Burbank—KBBQ

Lorry Scott
Music Director

BP: "That Lucky Old Sun," Glen Garrison, Imperial. BLFP: "Unchained Melody," John Wakely, Decca. BH: "I Walk Alone," Marty Robbins, Columbia. BLFH: "If Loving You Means Anything," Dale Ward, Monument.



Charlotte, N. C.—WWOK

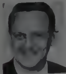
Cloyd Bookout
Music Director, Personality

BP: "I Take a Lot of Pride," Merle Haggard, Capitol. BLFP: "Ballad of Two Brothers," Autry Inman, Epic. BH: "Born to Be With You," Sonny James, Capitol. BLFH: "Love Me, Love Me," Bobby Barnett

Chester, Pa.—WEEZ

Lowell Howord
Program Director, Personality

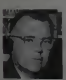
BP: "Ive Got You on My Mind Again," Buck Owens, Capitol. BLFP: "The Robin," Bobby Austin, Capitol. BH: "Born to Be With You," Sonny James, Capitol BLFH: 'Sounds of Goodbye," George Morgan, Starday.



Flint—WKMF

Jim Harper
Program Director, Music Director, Personality

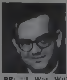
BP: "Your Squaw Is on the Warpath," Loretta Lynn, Decca. BLFP: "Man With No Face," Howard Crockett, Stop. BH: "Born to Be With You," Sonny James, Capitol BLFH: "Harper Valley PTA," Ben Colder, MGM



Ft. Lauderdale, Fla.—WIXX

Lyle Reed
Station Manager, Personality

BP: "One Man Band," Norma Jean, RCA BLFP: "The Love of a Woman," Claude Gray, Decca. BH: "It's All Over But the Crying," Hank Williams Jr., MGM BLFH: "What Kind of a Woman," Lawanda Lindsey, Chart.



Greensboro, N. C.—WGBG

Tom Miller
Program Director

BP: "I Was With Red Foley," (The Night He Passed Away), Hank Williams Jr BLFP: "1432 Franklin Pike Circle Hero," Bobby Russell, Elf. BLFH: "Alabama Wild Man," RCA, Jerry Reed.

Indianapolis, Ind.—WIRE

Lee Shannon
Personality

BP: "The Town That Broke My Heart," Bobby Bare, RCA. BLFP: "Little Arrows," Leapy Lee, Decca. BH: "It's All Over But the Crying," Hank Williams Jr., MGM. BLFH: "Ballad of Two Brothers," Autry Inman, Epic.

Knoxville—WROL

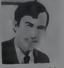
Phil Rainey
Program/Music Director, Personality

BP: "Smoky the Bar," Hank Thompson, Dot. BLFP: "Now I Can Live Again," Mickey Gilley, Paula. BH: "It's All Over But the Crying," Hank Williams Jr., MGM. BLFH: "If I'm Gonna Sink," J. Paycheck, Little Darlin'.

Lynchburg, Va.—WBRG

Bob White
Music Director

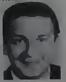
BP: "Your Squaw Is on the Warpath," Loretta Lynn, Decca. BLFP: "Love of a Woman," Claude Gray, Decca. BH: "Power of Your Sweet Love," Claude King, Columbia. BLFH: "Born to Be With You," Sonny James, Capitol.



Miami, Fla.—WGMA

Dutch Walker
Program Director

BP: "Wichita Lineman," Glen Campbell, Capitol BLFP: "Mule Skinner Blues," Nashville Brass, RCA. BLFH: "Jeannie's Afraid of the Dark," Wagoner/Parton, RCA



Milwaukee—WILO

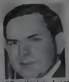
Bob Brodley
Program Director

BP: "The Carroll County Accident," Porter Wagoner, RCA. BLFP: "Swee Peony," Bobbie Gentry, Capitol. BH: "Blue Are the Violets," Liz Anderson, RCA. BLFH: "Age of Worry," Billy Walker, Monument.

Norfolk—WCMS AM-FM

Joe Happel
Program Director

BP: "I Was With Red Foley," Hank Williams Jr., MGM. BLFP: "Age of Worry," Billy Walker, Monument BH: "Sounds of Goodbye," George Morgan BLFH: "Smoky the Bar," Hank Thompson, Dot.



Peoria, Ill.—WXCL

Dale Eichar
Personality

BP: "Wichita Lineman," Glen Campbell, Capitol BLFP: "The Only Lie I Ever Told," Bobby Fischer, Dial BH: "Drinking Champagne," Carl Smith, Kapp BLFH: "3 Six Packs," 2 Arms and a Jukebox, Johnny Seay, Columbia.

Phoenix, Ariz.—KRDS

Bob Pond
Program/Music Director, Personality

BP: "Sister Sarah," Anita Bryant, Columbia BLFP: "Abraham, Martin and John," Dion, Laurie BH: "Johnny One Time," Willie Nelson, RCA BLFH: 'Little Green Apples,' D C Smith, Columbia.

Philadelphia—WRCP

Johnny Croft
Personality

BP: "I've Got You on My Mind," Buck Owens, Capitol. BLFP: "The Straight Life," Bobby Goldsboro, United Artists BH: "She Still Comes Around," Jerry Lee Lewis, Smash. BLFH: "The Auctioneer," Brenda Byers, MTA.

Sacramento—KRAK

Jay Haffer
Station Manager, Program/Music Director

BP: "Got Leavin' on Her Mind," Mac Wiseman, Dot. BLFP: "I Dreamed of Loving Someone," Bobby Lee, Musicor.

Sierra Vista, Ariz.—KHFH

Charlie Marris
DJ

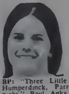
BP "Saturday Night," Webb Pierce, BH: "Born to Be With You," Sonny James. BLFH: "Buffalo Nickel," Rusty Draper

Xenia, O.—WBZI

Chad Chester
DJ & Music Director

BP: "The Carroll County Accident," Porter Wagoner, RCA. BLFP: "Ten Days Ago," Bobby Austin, Capitol. BH: "Milwaukee, Here I Come," Jones and Carter, Musicor BLFH: "Roses to Reno," Bob Bishop, ABC.

EASY LISTENING



Atlanta—WSB Radio

Chris Fortson
Music Librarian

BP: "Three Little Words," Engelbert Humperdinck, Parrot BLFP: "Goodnight," Paul Anka, RCA Victor. BH: "I've Gotta Be Me," Sammy Davis Jr., Warner Bros./7 Arts. BLFH: "Dear World," Steve and Eydie, RCA Victor.

Washington—WWDC

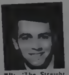
Bob Raleigh
Personality

BP: "Abraham, Martin and John," Dion, Laurie. BLFP: "1432 Franklin Pike Circle," Bobby Russell, Elf BH: "Hey, Jude," Beatles, Apple. BLFH: "Theme From the Fox," Hugo Montenegro, RCA.

Miami—WIOD

Yolanda Porapar
Music Director

BP: "Wichita Lineman," Glen Campbell, Capitol. BLFP: "Watching the Trains Go By," Steve Alaimo, Atco. BH: "Alfie," Stevie Wonder, Gordy. BLFH: "Nothing to Report, Best Cut on new Eddie Fisher RCA LP "You Ain't Heard Nothin' Yet" is "Rock-a-Bye Your Baby With a Dixie Melody."



Norwich—WICH

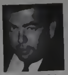
Bob Craig
Program Director

BP: "The Straight Life," Bobby Goldsboro, United Artists BLFP: "Stormy," Classics IV, Liberty BH: "Battle Hymn of the Republic," Andy Williams, Columbia BLFH: "Born to Be With You," Sonny James, Capitol.

San Diego—KOGO

Dick Roberts
Program Director

BP: "The Straight Life," Bobby Goldsboro, U A. BLFP: "Kiss Her Now," Ed Ames, RCA. BH: "Shadow of the Evening," Evie Sands, A&M BLFH: "Wake Up to Me Gentle, Al Martino, Capitol.



San Francisco—KNBR

Michael Button
Music Director

BP: "Both Sides Now," Judy Collins, Elektra BLFP: "Cycles," Frank Sinatra, Reprise BH: "Those Were the Days," Mary Hopkin, Apple. BLFH: "Hi-Heel Sneakers," Jose Feliciano, RCA.

Sierra Vista, Ariz.—KHFH

Phil Taylor
DJ

BP: "Les Bicyclettes De Belsizes," Engelbert Humperdinck, Parrot. BLFP: "It's Only Love," Ella Fitzgerald, Capitol BH: "Please Forgive," Frankie Laine, ABC. BLFH: "Funny Girl," Barbra Streisand, Columbia.

Springfield, Mass.—WSPR

Budd Cloin
Program Director

BP: "Les Bicyclettes De Belsizes," Engelbert Humperdinck. BLFP: "Stand by Your Man," Patti Page BH: "The Straight Life," Bobby Goldsboro. BLFH: "Kiss Her Now," Ed Ames.

Wichita, Kan.—KFH

Barry Gaston
Operations Director

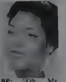
BP: "Stand by Your Man," Patti Page, Columbia. BLFP: "Bein' Natural, Bein' Me," Sammy Davis Jr., Reprise. BH: "The Way That I Live," Jack Jones, RCA Victor. BLFH: "The Silence Says," Wayne Newton, MGM.

Williamsburg—WBCT

Pot Callins
Music Director

BP: "Wanderlove" / "Baroque-a-Nova," Mason Williams, Warner Bros BLFP: "I'm So Glad That You Found Me," Girls From Petticoat Junction, Imperial. BH: "Mary and Me," Austin Roberts, Phillips. BLFH: "Pretty Little Princess," Frankie Laine, ABC.

RHYTHM AND BLUES



Columbus, Ga.—WOKS

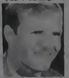
Ernestine Mathis

BP: "Oh, My Soul!" Swordsmen, Ninandy. BLFP: "I Love You, Yeah," Ballads, Venture. BH: "Who's Making Love," Johnny Taylor, Stax BLFH: "Pickin' Wild Mountain Berries," Peggy and JoJo, SSS-International. Also 'Happening' in the Columbus market, "Didn't Know How To," by Constellations Gemini Star, Archie Bell's "Do the Choo-Choo," Atlantic; Oscar Toney Jr., "Just for You," Bell; The 'Monster' in the area is Johnny Taylor, "Who's Making Love," Stax, this has got to be his greatest to date! The Bagdads are trying again with "Bring Back Those Doo-Whops," Doubleshot.

Greenville, S. C.—WHYZ

Big Gem Meek
Program Director & DJ

BP: "Peace Brother, Peace," Bill Medley. BLFP: "Before the Next Teardrops Fall," Big John Hamilton. BH: "Moments Like These," Pic and Bill. BLFH: "Paul's Midnight Ride," Delights Orch



Memphis—WDIA

Bill Thomas
Program Director

BP: "Love Child," Diana Ross and Supremes, Motown. BLFP: "You're Doing With Her," Rhetta Hughes, Lita-grammation. BH: "Let Me Down Easy," Little Milton, Chess BLFH: "I Love You Madly," Fantastic Four, Ric Tic. "I Ain't Got to Love Nobody," by Masqueraders; "I Found a True Love," by Wilson Puckett; "There Was a Time," by Gene Chandler; "Sweet Blindness," 5th Dimension; "You Need Me Baby," by Joe Tex

Miami Beach—WMBM

Donny Gee
Program/Music Director, Personality

BP: "I Found a Goodie," Chris Bartley, Vando BH: "Court of Love," Unifics, Kapp. BLFH: "People," Tyges, Columbia.

Starkville, Mississippi—WKOR

John Robin
Music Director

BP: "Hooked on a Feeling," B. J Thomas, Scepter. BLFP: "Take Me fo a Little While," Vanilla Fudge, Atco BH: "Midnight Confessions," Grass roots, Dunhill.

PROGRESSIVE ROCK

Albuquerque—KUNM/FM

L. A. Woodworth
Program Director

BP: "Motorcycle Song," Arlo Guthrie Reprise. BLFP: "Albert's Shuffle," Super Session, Columbia. BH: "All Along the Watchtower," Jimi Hendrix, Reprise. BLFH: "Imitations Situation Fever Tree, Uni. Also "In a Station" The Band, Capitol.

Battle Creek—WKFR

Bob Nyles
Music Director, Personality

BP: "Arlo" LP by Arlo Guthrie, Reprise. BLFP: "Saloom," Sinclair and Mother Bear, Cadet Concept. BH: "Electric Lady Land," Jimi Hendrix, Reprise. BLFH: "Walk on Gilded Splinters," Dr. Jon, Atco. (From the album "Gris Gris.")

Detroit—WABX

Jerry Lubin
Music Director

BP: "An Evening at Home," Teegarden and Vanwinkle. BLFP: "Live Wire"/"Blues Power," Albert King, and "National Anthem," Jose Feliciano.

Las Cruces—KGRD-FM

Robert Reymont
Music Director, Personality

BP: "Magic Carpet Ride," Steppenwolf Dunhill. BLFP: "All Along the Watchtower," Jimi Hendrix, Reprise. BH: "In-a-Gadda-de-Vida," Iron Butterfly, Atco. BLFH: "Fire Poem and Fire," Arthur Brown, Atlantic.

Oxford—WOXR

Dave Michaels

BP: "Electric Landlady," Jimi Hendrix Experience, Reprise BLFP: "I Could Have Danced All Night," Central Nervous System, Music Factory

San Jose—KSJO

Mark Williams

BP: "Live Wire-Blues Power," Albert King, Atco BLFP: "Look Inside, Asylum Choir, Smash. BH: "Arlo," Arlo Guthrie, Reprise. BLFH: "You Are What You Eat," Soundtrack ( ) Columbia.

Wichita—KFH-FM

Barry Goston
Operations Director

BP: "Electric Lady Land," Jimi Hendrix Experience, Reprise. BLFP: 'In-a-Gadda-da-Vida," Iron Butterfly, Atco. BLFH: "The Ark," Chad Stewart and Jeremy Cline, Columbia.

Worcester—WORC

Jeff Starr
Program/Music Director

BP: "Black Power," James Colt, Phoofs Record (45) BLFP: "Hole in My Pocket," Barry Goldberg, Buddah (45) BH: "Never," Grape Jam, Columbia (from Double Moby Grape LP) BLFH: "Man's Temptation," Blomfield & Kooper, Columbia (Super Session LP)

OTHER PICKS

R & B—Bill Harris, Los Angeles, XERB, BP: "No Cure for the Blues," Lamp Sisters, Duke, and BH· "Hamba Miami," Can. *(Continued on page 50)*

RADIO-TV JOB MART

RADIO-TV JOB MART
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Vox Jox

By CLAUDE HALL
Radio-TV Editor

KYA music director **Gary Schaffer** is seriously ill and will be in the hospital three to six weeks, so program director **Dick Starr** has temporarily closed the San Francisco station's "open door" policy. Record men will be seen Friday 10 a.m.-1 p.m., but records can be left with receptionist anytime. Starr will try to see visiting artists and executives after 5 p.m., but asks these to be held to a minimum. . . . **Joey Reynolds** did not go to WAVZ in New Haven after all. . . . **Bob Rado** is now with WMID, Atlantic City, N. J.; he'd been with WFUN, Miami, and WTRY, Troy, N Y. **Bill Todd**, formerly of WAAT, Trenton, is the night man, replacing **George Benson** who was transferred to WENE, Binghampton, N. Y. . . . **Kent Burkhart** has been promoted to vice-president of Pacific and Southern Broadcasting (which owns WQXI in Atlanta). He'll continue as general manager of the Atlanta station, but **Gerald S. Blum** has been named station manager and **Ken Dowe** as assistant to the station manager. Blum was sales manager of WQXI. Burkhart will also serve as director of the radio division of Pacific and Southern, which also owns WSAI in Cincinnati.

* * *

New evening personality at WGLI, Babylon, N. Y., is **Jay Mitchell**; he replaces **Bill Ross**. . . . **Earl Reilly**, 25-year veteran in radio and TV, has joined Simpson and Associates, a sales representative firm headquartered in Seattle. . . . **James Conley** is the new vice-president of operations of the broadcasting division of Meredith Corp.; he'd been president of the ABC-owned TV stations. . . . The line-up on the progressive rock operation KFH-FM, Wichita, Kan., now includes **Rex Stevenson, Kevin Craig, Robert St. John, Ross Hamilton**, and **Dick Smart**. Operations director is **Barry Gaston**, who also does the middle-of-the-road KFH.

* * *

Tony King is now in the 2-6 p.m. slot at WUNI, Mobile, Ala. The line-up now includes **Mike Malone, Jay Robbins, Tony King, Phil Phillips**, and **Marty Dee**. . . **Michael Eckert**, program director at KWSL, Box 340, Grand Junction, Colo. 81501, needs easy listening and rock records; says, "It seems Grand Junction isn't even on the map as far as some of the distributors are concerned."

* * *

Brooklyn College is launching a radio station—WBCR-FM—and needs records. . . . **Bill MacIver**, former announcer with WTOA in Trenton, N. J., has been named sales manager of WGVA, Geneva, N. Y. . . . Would you believe that WTHE at Mineola, L. I., N. Y., played 48 hours of **Buck Owens** music Oct. 14 and 15 to celebrate the station's third anniversary as a country music station?

* * *

It's not **Jim Dougherty**; it's **Chuck Dougherty**, and he's going to do the 1-4 p.m. slot with **Ned Powers** 8-midnight and **Dick Summers** in the all-night slot at WNEW in New York; these represent earth-shaking changes at the easy listening powerhouse, but friends of new program director **Dom Quinn** claim he's a winner and out to build ratings. . . . Program director **Wayne T. Eddy**, KYMN, Box 201 Northfield Minn. 55057, needs easy listening and good country music records This is a new station. I think all record companies ought to pitch in and help him out. Eddy was formerly with KAUS in Austin, Minn.

* * *

George Burns has been promoted to assistant general manager of WSAI in Cincinnati; he'll continue as program director, too. Congratulations, George. . . . **Specs Howard**, coming back from WXYZ, Detroit, to join WKYC, Cleveland, in the 6-9 a.m. slot. . . . **Mike Cloer** has resigned as deejay at country music station WWOK, Charlotte, N. C., to take over as promotion manager and artist relations director for Liberty Records Distributing Co. in Charlotte. . . . **Art Mann** has been upped to program director of KOKX in Keokuk, Ia. The station plays country music 3-5 p.m. then easy listening records to 7 p.m. when it goes rock. Mann still would appreciate better record service. Good chance here for record exposure. . . . **John McMurray** has joined the staff of KFMK-FM in Houston to do the drive-time shift. He had been with KPRC, Houston. McMurray will also handle music director chores. Other personalities include **Steve Nagle, Cy Statum, Gary Goforth, Bob Baum, Doug Capps**, and **Larry Crawford**.

* * *

Steve Warren, former program director at KOTN in Pine Bluff, Ark., is now with KSWO in Lawton, Okla. . . . **Gary L. Stilts**, music director at KTRB in Modesto, Calif., reports tremendous reaction from an oldies but goodies format in the daytime. Says, "We still play the fastest-moving pop selections, limiting them to about three an hour."

OTHER PICKS

• Continued from page 49

nonball Adderley, Capitol. . . . Bill Anderson, Salem, N. J., WJIC, BP: "Listen, They're Playing My Song," Ray Charles, ABC, and BH: "Do Your Own Thing," Brook Benton, Cotillion. . . . Tom Michaels, Detroit, WUDO, BP: "Keep on Lovin' Me," Marvin Gaye and Tammi Terrell, Tamla, and BH: "Sun Ain't Gonna Shine," Fuzzie Bunnies, Decca.

College—Don Goldberg, Pa WRSC, BP: "Cross Town Traffic," Jimi Hendrix, Reprise, and BH: "White Room," Cream, Atco. . . . Alan R. Amundsen, Potsdam, N. Y., WNTC, BP: "Shapes of Things to Come," Max Frost, BH "All Along the Watchtower," Jimi Hendrix, Reprise. . . . Tom Okress, Detroit, WUOD, BP: "Ride My See-Saw," Moody Blues, Deram, and BH: "Girl Watcher," O'Kaysions, ABC. . . . Dennis Blyth, Michigan, WMSN, BP: "The Porpoise Song," Monkees, Colgems; "Love Child," Diana Ross & Supremes, Motown; "Listen to Me," Hollies, Epic, and BH: "Those Were the Days," Mary Hupkin, Apple; "Sweet Blindness," Fifth Dimension, Soul City; "White Room," Cream, Atco. . . . Douglas M Shirk, Midland, Mich., WJRN BP: "Hitchcock Railway," Jose Feliciano, RCA Victor, BH "White Room," Cream, Atco.

Easy Listening—Gene Bush, Pomona, Calif., KKAR, BP: "Cycles," Frank Sinatra, Reprise, and BH "Little Green Apples," O C Smith Columbia

Hot 100—Tom Verha, Oneonta, N. Y. WDOS, BP "Hitchcock Railway," Jose Feliciano, RCA Victor, and BH "Baby, Come Back," Equals, RCA Victor

Country—Allan M Beck, Cincinnati, WZIP, BP: "He's Got More in His Little Finger," Billie Jo Spears, Capitol, and BH "I Walk Alone," Marty Robbins, Columbia. . . . Ralph Paul, Lubbock Tex., KDAV, BP "Smoky the Bar," Hank Thompson, Dot, and BH. "Then You Can Tell Me Goodbye," Eddy Arnold, RCA. . . . Don Karnes, Long Island, WTHF, BP: "I've Got You on My Mind Again," Buck Owens, Capitol, and BH "Roses to Reno," Bob Bishop ABC. . . . Dave Elliott, Homestead, WIII, BP: "I Walk Alone," Marty Robbins, Columbia, and BH "Long Black Limousine," Jody Miller, Capitol. . . . Joe Hite Scottsville, WLCK, BP: "Born to Be With You," Sonny James, and BH: "I Walk Alone," Marty Robbins

Program Directors Are Picking New Records

• Continued from page 46

five new records or less each week. Seventy-five per cent of the r&b stations reported adding five-10 new records each week, the rest reported adding five or less.

But when it comes to the question of how many of the records added are new, Hot 100 format stations as a rule (68 per cent) reported that one-five of these are new. Seventy-nine per cent of the Hot 100 format stations also stated that between one and five of the records added to the playlist had been out some time and they had just decided that they were worth playing (in other words, they had waited on some other radio station to establish those particular records as potential hits).

Twenty-three per cent of the Hot 100 format stations said that none of the new records added were by new artists, indicating that almost a fourth of the top 40 stations in the nation are not a factor at all in building the career of new recording artists until some other station has proven the merits of the artist to them. On the other hand, another 27 per cent of the Hot 100 format stations reported that many of the new records they added each week to their playlist were by artists who had never had a hit record before. Nineteen per cent of the Hot 100 radio stations indicated that two or three of the new records they played each week might considerably be by new artists who had never had a hit before.

Easy listening stations, as a rule indicated less reluctance to play new records and seldom wait for another station to establish the record's potential for them. In fact, 42 per cent of the easy listening stations reported that many of the records they added to their playlist each week were by artists who don't have a previous hit single going for them.

Country music stations play more new records—43 per cent add five-10 new records each week—and yet 22 per cent of the stations said that none of these records were by unknown artists; another 18 per cent of the stations said that they rarely played new records by unestablished artists.

Sixty-seven per cent of the r&b stations said that one-to-five of the records added might be brand new, but all of the stations reported that another one-to-five records added might have been out a while and were just now being played.

And the legend lives

The story of the man who couldn't be killed —
The powerful animal that carried him to his destiny —
The deadly cold steel that spit instant death —

"A Man, a Horse, and a Gun"

(Theme from the new western "The Stranger Returns")

c/w "Las Cruces" #9654

by Henry Mancini

REVISITED

POP MUSIC 'REVOLUTIONARIES' CREATE CREATIVE COMMUNITY

By Eliot Tiegel

"This is the city where rock came of age."

"The acid heads are on the decline. At first they came to freakout, but now they've gone. The music's become so complicated that we now have intellectual instead of physical participation."

"It's real easy to be hyped by this market. A lot of record companies have come in, picked up really bad groups and bad songs and hyped themselves into losing a lot of money."

"I'm tired of psychedelic music because everyone's done it.

"I spent a lot of time in San Francisco a year and a half ago but we didn't want to go for the bread. Now I wish we had."

These era some of the comments which reflect the San Francisco scene, one and one-half years after the explosion of tha pop/hippie bands.

Tha Bey Area's boiling cauidron of creativity continues to bubbla in a healthy feshion, indiceting thet what some mey heva felt wes just enother musical fed blooming in San Frencisco, is now a matter of serious business. A number of record compenies now heva Sen Francisco groups, there heve been instances of netional accaptanca for their elbums, and tha flow of new, pristine teient plus record compenias end recording studios into tha merket portends greeter activity for future seasons.

Where onca RCA hed the Jeffarson Airplana, Warner Bros. sought to breek tha Greteful Dead and Coiumbie labored over Moby Grepe, the scene now shows: Creedence Cleerwater Revivel — Fantasy; Biua Chear, Mother Earth, Sir Dougles Quintet, Hervey Mandel, Wayne Taibert and tha Meiting Pot, the Charletons, Linn County, 50 Foot Hose—the Mercury family; Quicksilvar Messangar Sarvice, Steve Miller Blues Band, People, Meiting Pot—Capitol; Country Joe and tha Fish, Notes From the Underground, Cieenliness and Godliness Skiffle Band—Vanguard; Salvation—ABC; Janis Joplin and Big Brothar and tha Holding Company, Moby Grepe, Eiectric Flag—Columbia; West, Siy and the Femily Stone, Dino Valante—Epic; Gretefui Dead, Leonerd Scheefar, Beau Brummeis—Warnar Bros.; the Other Half, One By Ona, Mt. Rushmore—Acta/Dot; Partrus, See Train—A&M; Jefferson Airplana, Loading Zone—RCA; Steppenwoif—Dunhili.

Whila tha emphasis rasts on empiified guiter pop bands, thera is soma racord activity in the nonrock end rhythm and biues fields for a tiny core of labels. But it's the hirsute pop musician who dominates the San Francisco scene on both recording and iive performance lavels.

Tha one overbaaring fact a record compeny learns when investigeting this Northern California bastion, hengout and ratraat for young musicians from eli over tha country, is that this is shaka-down headquartars. The musicians may iook ragged and worn, but they are hard-core capitalists, demanding of mejor monay advances. "It's all pace and love," says Fantasy presidant Seul Zaentz, "until it gats down to tha nitty gritty of 'whare's my money?' "

RCA's $25,000 advance to tha Airplane is dwarfed by the amounts Capitol, Columbia and Mercury, for axampla, hava given out to get a piece of the San Francisco pie

"A good band can sell 50,000 albums in Northern California and some in Los Angeles, and that's why a company can get off its nut," explains pop music chronicler Ralph Gleason. "Everything's expended, including the top prize."

Gleeson believes that San Francisco is the "city where rock came of age." The individual styles of the Dead, Quicksilvar, tha bluesey Jenis Joplin, the "Chicago Invasion" (Peul Butterfield, Steve Miller, Electric Fleg), the city's nurturing poetry into where "it's coming out in rock lyrics" are all vital ingredients in the pop mainstream.

Tha music of the San Francisco pop groups mirrors sociological currents raging through the U. S. "The bands are all revolutionaries," Gleeson says. "Thay want to overthrow society by musical means. They're all ageinst war and LBJ and they went to legelize gress. These bands, who are overwhelmingly white and heve been to coiiege, ere chellenging the values of their fethers end mothers. They don't give thair ioyaities to the oid school unless it warrents their loyeity."

A sercestic ettack on Negro siums by Country Joe on e Vanguard LP typifies this rebellious, ettacking ettituda.

Psychedeiie, the acid (drug) scena, seem to have become somewhet distent memories in the city's short pop history of only two yeers. With the entry into tha musical community of players from Texes and Midwestern locetions, e new intarest in country music has teken hold. As has interest in jezz piayers end techniques.

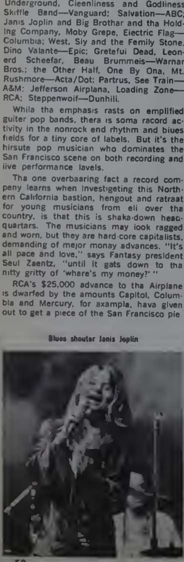
The netionai success in the past 17 months for Sen Francisco-based groups hes resulted from tha efforts of tha iabels which heve not been based in town, but which have the seles end promotion organizetions.

Now the situetion is changing. Mercury hes rented e two-story building next to a downtown unamployment office and has a steff of two resident e&r men, Abe Kash and Milan Melven; the city's only famale engineer, 21-year-old Dusty Street, and office administretor Bob Sarampa, transferred up from Los Angeles in September. World Pecific is associeting with group devaioper Matthew Ketz, who will delivar a sarias of concept LP's under the bennar of "San Francisco Sound" utilizing his stabla of artists. Warnar Bros.-Seven Arts has just begun to racaive its first LP product from Eric Jecobsen, its exclusiva Bay Area producer, whose reputation as a hitmakar with tha Lovin' Spoonful is about to be tested. Jecobsen moved to San Francisco ona yeer ago to deveiop a working record promotion compeny and found Warner Bros.' money eeger to heip.

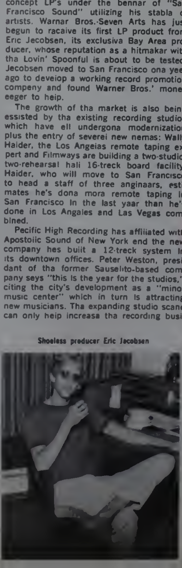
The growth of tha market is also being essisted by tha existing recording studios which have eil undergona modernization plus the entry of severei new nemas: Wally Haider, the Los Angeias remote taping expert and Filmways are building a two-studio-two-rehearsal hali 16-treck board facility. Haider, who will move to San Francisco to head a staff of three anginaars, estimates he's dona mora remote taping in San Francisco in the last yaar than he's done in Los Angales and Las Vegas combined.

Pacific High Recording has affiiiated with Apostoiic Sound of New York end the new company hes buiit a 12-treck system in its downtown offices. Peter Weston, presidant of tha former Sausalito-based company seys "this is the year for the studios," citing the city's development as a "minor music center" which in turn is attracting new musicians. Tha expanding studio scane can only heip increasa tha recording busi-

Blues shouter Janis Joplin



Shoeless producer Eric Jacobsen



Back to the roots: Mother Earth records

ness, Weston feels. Business at Coast Recorders is up 70 per cent over last year, boasts manager Mel Ryan. The studio now operates day and night shifts to accommodate pop music groups which account for 65 per cent of the company's income. Coast presently has one 8-track console with a 16-channel model under construction.

Golden State Records also has 8-track equipment and a four-man engineering staff. Business is double over last year, says owner Leo Gar Kulka. Upstairs Kulka has installed a rehearsal room (with a 2-track machine) renting for $7.50 an hour. Because his business is almost all pop groups, Kulka helps them study their performance by giving them a tape of their studio session "to analyze exactly what they've done."

Kulka's side business of managing and recording local groups has resulted in his placing 32 acts with a number of labels. E. H. Morris recently took over world-wide administration of Kulka's publishing companies.

Berkeley-based Sierra Sound has 8-track but is looking to either 12 or 16 as its magic number. "It all depends on what our major label accounts want," says president Bob De Sousa, whose facility was used to record an LP of electronic music for A&M and where sound experimentation is of prime import.

Frank Werber's Columbus Tower studio has enlarged itself physically and plans 16-track by the end of the year. The basement studio installed 8-track equipment last year. Construction-wise, both Fantasy and Mercury are building studios in their buildings.

Rounding out the downtown studio picture is Lloyd Pratt's Commercial Recorders, five years into the local music scene.

In nearby San Mateo, two studios are cutting pop/hippie bands, Fred Cohn's Action Recording and Paul Curcio's Pacific Recording. Curcio, a former member of the Mojo Men, has been in business three months, with 8-track equipment and 16-track planned for November. Cohn's three-year-old facility has 4-track with an 8-track recorder due next month. Cohn also operates Action Records, a production company which sells masters. Curcio's studio boasts wall-to-wall carpeting and theatrical lighting.

Fantasy, operating under new ownership for the past year, happily has its first major local pop act, Creedence Clearwater Revival. The veteran jazz company's image must change, admits president Saul Zaentz, to reflect its involvement in the local scene. The company's new Oakland office-warehouse-studio complex reflects this new drive.

Creedence Clearwater's "Suzy Q" single is the label's fastest selling product. The group is giving Fantasy "leverage at radio stations," says Zaentz with a smile. "We've always had the distribution but never the radio acceptance. Disk jockeys thought we were only a jazz label. You have one hit and your image changes to 'Oh, yeah, they know what to do now.' "

Fantasy seems to know what to do. It is continuing its pursuits in the jazz and rhythm and blues fields, but the 19-year-old company, San Francisco's only surviving record label, seeks a greater share of the pop pie. Comments Zaentz: "Prices are unbelievable here. Groups have been asking for a minimum of $20,000 to $25,000 with some companies giving out $50,000. Groups we wouldn't record have been picked up by other labels. It's been very difficult to compete with the major labels, but now we've got our group (Creedence), so you can't say we've been completely scooped."

One problem which Zaentz points to is that new pop groups don't sign contracts with managers. "It's all peace and love until it gets down to the nitty gritty of where's my money."

Fantasy's pop roster includes the Rey Restoration and vocalist Lenny Williams. Zaentz's executive team includes Shelly Haims, a former Detroiter, now national sales-promotion director and Ray Schanklin, exclusive r&b producer.

In addition to Fantasy there are a number of small labels in the Bay Area, including: Arhoolie, the blues specialist; Spectrum, a religious line; Wax, run by Shelly Feinberg, who manages and produces such acts as singers Jimmy Borges and Jimmy Womeck; Earl, Ernie Heckscher's new label, which sports product by the Fairmont hotel band leader and will be used to promote other artists; Canary, a Redwood City country label which records in Nashville. Canary's roster includes Durward Erwin (one of the three owners), Bobby Wild, Boyd Wood and Tony Pappas. The label presently has an 11 Western State talent search, notes president Earl Miles. Canary, with limited distribution, just issued its first stereo single. "Our artists are all local people, but we want the authentic Nashville country flavor so we record at Monument's studio."

Producer Matthew Katz also seeks an authentic "free" sound, so he plans recording pop groups at sea. His company, San Francisco Sound, records four local groups: It's A Beautiful Day, Tripsichord Music Box, Indian Puddin' N' Pipe and Black Swan. Katz's "trip" is to cut albums featuring tracks by these four groups as a sort of sampler potpourri. He's also working on a symphonic rock 'n' roll orchestra called the Fifth Pipe Dream. World Pacific releases its first San Francisco sound product Nov. 15.

Twenty-eight-year-old Eric Jacobsen also has a dream which involves building from scratch a studio group of musicians plus discovering artists for his Sweet Reliable Productions company. In the year he has been associated with Warner Bros.-Seven Arts as an exclusive product innovator, Jacobsen has cut only two albums. "We work very slow," he admits, noting that WB calls him its "Northern Adventure." W-7 has $250,000 invested in Jacobsen's operation and this month Jacobsen's Leonard Schaeffer LP was released.

Jacobsen talks of developing a "family of studio musicians who are not interested in a performing trip, but in the record-making art." This well-heeled young man avoids the psychedelic lighting concert/dance halls, explaining, "I'm tired of that scene, of the walls of sound and swaying bodies. I'm tired of psychedelic rock and roll and I think the world will be too. I'm banking on that." Jacobsen has developed the Dream Band (Terry MacNeil, piano; Norman Mayell, drums, and Malin Beard, bass.) His artists include Peter Kramer (formerly with the Sopwith Camel), Norman Greenbaum (formerly Dr. West of the "Eggplant That Ate Chicago" butchery), and Schaeffer.

Jacobsen has established a royalty system for his musicians in that they earn profits on all records they play on. Jacobsen has found 20 players from among local bands with whom he works. "There are lots of musical maniacs," he says, "lots of methadrane casualties who don't listen but play a lot of bad notes." Jacobsen and his associate, Clem Bourassa, a former stereo equipment salesman, get away from the bad notes by living on a hilltop house on Mt. Tamalpias, in which Jacobsen assembles his office staff Mondays for corporate meetings.

Mercury's growing involvement revolves around president Irving Green's own personal convictions that San Francisco is the place to be. Most of the new groups seem to be arriving from Texas, Louisiana and Oklahoma, according to Bob Sarempa, a Los Angeles freeway driver for five years before being transferred to San Francisco. Mercury's record output out of San Francisco equals what is produced in Los Angeles, which gives the Chicago-headquartered company two solid West Coast outposts.

Dusty Street was a former engineer at KMPX before joining Mercury as its staff engineer gal. Finding qualified studio engineers to work with the pop bands involves the biggest hunt, Abe Kesh, the promotion man turned producer believes. "I'm tired of psychedelic music," Kesh says. Two of the label's new projects reveal that the office seeks a broader musical sound. Mother Earth, the group which Mercury has invested the most money in, leans toward a country sound, with Tracy Nelson its driving voice. Guitarist Harvey Mandel is working on a project to record six Woody Herman tunes using Shorty Rogers charts.

Of the approximate 150 bands working in the Bay Area, a small number feature girl singers, with Graca Slick of the Airplane, the shouting Janis Joplin and Linda Tillery of the Loading Zone, perhaps the best known. Kesh, a veteran of 17 years in the record business, offers this explanation as to why there aren't more girl vocalists: "Girls are an ego problem; there seem to be hassles with lead guitarists over volume levels."

One of the problems, volume aside, is the nature of the restive community. Groups woodshed together (the "hanger" in Sausalito by the bay—an old abandoned hanger—is a favorite spot to talent scount) and then break up, often creating new musical entities.

There are a number of places which give new groups public exposure, places like the Monk and New Orleans House in Berkeley, the Ark in Sausalito, Poppy Cock in Palo Alto and the reopened Matrix in San Francisco. And then there are the Fillmore West and the Avalon ballrooms, which are the pinnacle showcases. Many of the outlying clubs pay the groups a percentage of the door. "Groups are willing to work for nothing just to get the exposure," Kesh points out.

Both the Fillmore and Avalon have recording equipment available and there are indeed groups cutting albums in these huge places. Bill Graham, who operates the Fillmore and Winterland, strives to present a broad scope of live attractions besides the rock bands. He has presented country music, poetry, jazz and authentic rural blues. The Avalon, too, has gone on a country kick.

The "new" Fillmore is the old Carousel ballroom on Market Street. Sunday nights are now being given to Latin bands in an attempt to provide an outlet for a music generally neglected.

On Tuesday, Graham presents three new bands from 9-midnight with the door tab $1. When Graham presented the Grateful Dead and the Preservation Hall Jazz Band from New Orleans, the response was "unbelievable." "If someone would have told me that 'Hello, Dolly' would be sung in the Fillmore, I'd have said they were crazy. But they (Preservation) sang it in French and the 18-year-old hippies loved it."

Graham's talent budget for the Fillmore with its 2,300 dance floor capacity runs from $5,000 to $9,000 for three nights. The Winterland Arena can hold up to 3,500 people and allows Graham to go as high as $15,000 for "heavy acts" like Jimi Hendrix, the Doors, Jefferson Airplane and the old Cream.

Graham talks of his three-year success at the Fillmore as having "created a monster," of having something to do with "developing the music taste of the city. I hope I'm not booking crap," he says, "because I have my self-respect and because the city says to me every week: 'Where are you now, Mr. Graham?' "

Graham recently opened a booking firm, the Millard Agency, which his associates Paul Barrata and Barry Imhoff run. There is also another booking company, West Pole, opened by Ron Pole, manager of the Quicksilver Messenger Service, Fred Roth, manager of the Sons of Champlin, and George Wright, mentor of the Freedom Highway.

Paul Barrata, Graham's associate, notes the growing public acceptance for authentic blues performers. The transition from dancing to listening is based on the new audience which now frequents the Fillmore. The "heads" (LSD users) are on the decline, Barrata explains, and a more intellectually oriented audience now sits on the floor and sops up the music. At a recent Albert King appearance, one dancing young man turned to tha hushed crowd on the floor and shouted, "How can you sit there and not dance when he's playing soul music?" The man shook his head and walked away as King started up again.

The situation at the Avalon is not as strong as it was one year ago. Chet Helms suffered a major financial setback when his Denver club closed after nine months. His Family Dog operation now carefully selects its weekend headliners and is able to draw both prestige acts and local favorites.

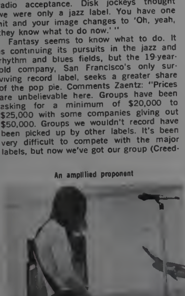
The wavering guitar lines of the psychedelic bands hurt, more than helped, the city's two rock stations, KFRC and KYA. Les Turpin, KFRC's fiery program director, said the station's ratings dipped when too much San Francisco music was programmed. "Our playlist became oversaturated with what we felt was music acknowledging the local market. The thinking was we are in San Francisco and this is what San Francisco wants. San Francisco wants to keep its bridge, its groovy fog and its friendly old buildings. We overacted to too many 'Berkeley Barb' salesmen and too many Haight-Ashbury posters."

Since Dick Starr took over as p.d. last March, KYA has also de-emphasized playing anything and everything by local groups. "A lot of underground music doesn't come across on AM, whereas some LP cuts sound sensational on FM," he says.

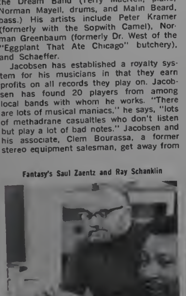
"There sure is a lot of crap coming out," is the way KSAN-FM program director Tom Dohanue greets a visitor. As the kingpin of underground radio, Donahue's words are taken seriously by musicians. Donahue is sorting albums for the slush pile and library. One out of every four LP's is filed. "There are a lot of young people being recorded long before they're ready," Donahue comments. But there are also an increasing number of groups which are returning dollar value to their labels, he continues.

Which makes San Francisco a typical music center, but one in which many people contend the best is yet to come. ■

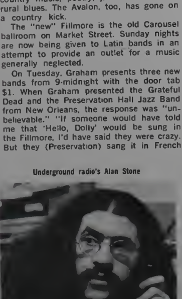
An amplified proponent



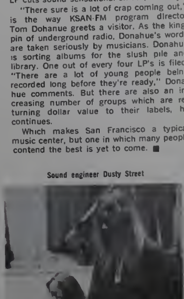
Fantasy's Saul Zaentz and Ray Schanklin



Underground radio's Alan Stone



Sound engineer Dusty Street



In San Francisco
Bill Grahan
Fillmore West
PHOTO:

resents
In New York
Fillmore East

San Franciscans are multi-leveled music buffs. Tha Bay Area's liberal cultural attitude fosters continued expression in the classics, jazz and rhythm and blues

To Seiji Ozewa, the Japanese conductor and heir apparent to Josef Krips' throne as conductor of the San Francisco symphony orchestra, the city is as culturally cosmopolitan as Paris, London and New York. "Intellectually and aesthetically," he feels, "San Francisco is abreast of today's classical picture."

"Classically the city is progressive, but has not forgotten the masters, and aggressive without snubbing the foundation of classical music."

Behind the potpourri of sounds emanating from San Francisco sits the classicist, and the two classical straw bosses of the city—Josef Krips and Kurt Herbert Adler, general director of the prestigious Sen Francisco Opera company. The two are the cultural legatees of a musical tradition.

Soon the city can add a third, Seiji Ozawa, who will conduct several concerts this season before taking over for the retiring Krips, the 64-year-old Viennese conductor who brought the Symphony to stature after e period of decline from 1954-1962. He is retiring in the 1970-71 season.

Ozawa is the 31-year-old, highly regarded conductor, once considered as the future replacement to Leonard Bernstein at the lofty New York Philharmonic perch.

Ozawa has a difficult act to follow. Krips, a representative of the great Viennese school of conductors that included Gustav Mahler, Richard Strauss and Bruno Walter, is untiring and creative.

Krips is a man in studious motion when conducting—grimacing, urging, seeking perfection and the ultimale from his orchestra.

A leading interpreter of the masters, Ozawa has established a rapport with Krips and other leaders of the classical community.

Ozawa brings an authority to the podium that results in music as cohesive in its form as a finely executed work of architecture.

He promises to be an adventurous and exciting conductor, willing to explore and pioneer, but not forgetting the masters, Mozart, Beethoven and Schubert.

"There's room for all forms and the many different aspects of music in a symphony orchestra," he says. "To be creative, one must probe, search and not be alarmed at what you may discover or uncover."

Many feel a symphony orchestra must be straightforward, but not straight-laced. They see in Ozawa a serious, adventurous conductor who will add to their city's classical richness.

A colleague sald of Ozawa: "He is a perpetual motion man. He can make any orchestra go."

The modus operandi of the classicist is to continue to saturate San Francisco with Bach, Beethoven and Brahms, and with "Rigoletto," "Les Troyens" and "il Trovatore."

And San Franciscans can claim to have heard initial American performances of Britten's "Midsummer Night's Dream," Cherubini's "Medea" and Darius Milhaud's "Christopher Columbus" in the War Memorial Opera House, or the "House That Adler Built."

The classical potpourri in San Francisco is extensive:

• Conductor Laszlo Varga and his new "Virtuosi of San Francisco" chamber string orchestra open their season at the Art Museum Nov 21

• The Symphony Orchestra which fills every seat for each performance, breaking attendance marks yearly.

• The San Francisco Opera, where Adler has stimulated classical learning and molded the company into a highly regarded, highly perfected organization.

• The San Francisco Ballet, considered to be one of the 10 best companies in America.

• The Chamber Music Society, which performs recitals in chamber music hells and municipal parks.

• The San Francisco Light Opera Company now in its 31st season.

• The Children's Opera Company, a group formed by Norbert Gingold. It is the only children's opere company in the world.

• The Oekland Symphony Orchestra, just beginning to blossom.

• The Lamplighters, a resident Gilbert & Sullivan troupe.

Northern California seems right for the right rhythm and blues product, notes Bob Chatton, whose Oakland distributorship handles some of the right funky r&b lines. Chatton, who celebrated 21 years in the Bay Area last Sept. 21, estimates that three quarters of his singles business is in r&b, principelly through his associations with Atlantic and the Chess-Checker-Cadet operation.

"The conversion of r&b into pop is a major achievement," he says, pointing to Johnny Nash's hit single, "Hoid Me Tight" on Jad, which he also handles. The area's rock stations are a little more co-operative in exposing r&b product. "It's still difficult to break, but at least these people take a chance."

Chatton is a pure distributor with no ties to rack jobbing or one-stopping. He fondly recalls that he once serviced 600 accounts. Now, because of racks, he has less than 100

Oakland is the areas r&b headquarters Lonnie Hewett, an independent r&b producer lives there. For six yeers he played piano with Cal Tjeder. Now he cuts records for Scepter, with vocalist Freddie Hughes, his top name. He also records Earl Randle and Leadell Brown for his own on-again off again Wee label Hewett does play piano on some of his own dates, but finds thet he gets the desired sound by using local jazz musicians on dates. Oakland is also home for Willie Hotchkins and his small Bula Bula r&b line. And the city across the bay is also where Fantasy and its two r&b lines Galaxy and Early Bird, are heedquartered

Galaxy's roster includes Charles Brown, Little Johnny Taylor, Sonny Rhodes, Roger Collins and the Right Kind, producer Ray Schanklin offers Early Birders are Pat Hunt and Tiny Powell. Schanklin and label president Saul Zaentz talent scout r&b ects at two Oakland clubs, the Showcase and Sportsmen's and at the Celebrity in San Frencisco A new r&b-pop flavored singer, Lenny Williams was discovered at the Showcase after eight months to listening and listening. "It was a long haul," Schanklin says during a final listen to the first tenor's first commercial effort.

The enthusiasm for r&b's potential is reflected by Golden State Productions, normally involved with pop-rock groups, which has its first two blues acts, Jimmy Mainou and Snooky and His Cosmic Flowers.

Arhoolie, the rural blues specialty line operating from Berkeley (which seems to have its own kinds of blues), has been working with such new acts as Johnny Young and the Chicago Blues Band, harmonica specialist Big Walter and Juke Boy Bonner, a guitarist from Houston. Chris Strockwitz, owner of the tiny eight-year-old company, looks to Europe as his main sales source He has limited domestic distribution for his catalog of 90 elbums

Strockwitz has uncovered a black underground in Berkeley and he plans recording such avent garde jazz groups es the Jam Colt Ensenble and pianist Jim Young's quartet Europe and New York will probably be his main sales centers for this type of exploratory product.

John Hardy, music director at KDIA, the Oakland r&b station, feels his audience has increased because of a major awareness among the populace for blues materiel. The station will play a local artist, but finds that its music programming is derived from companies outside California

Still, there are some people who ere starting to look for r&b talent in the Bay City. Bob Sarempa of Mercury's San Francisco office says he's heard some good talent on occasional drop-ins to clubs. "It's all a matter of the companies starting to search it out," he says.

On the live performence front, the Fillmore West and the Avalon heve supported blues performers from Chuck Berry to Albert King to Buddy Miles to Jimi Hendrix

The jazz market seems to hold its own with several clubs, some radio play and one label, Fantasy, keeping it all together A recent musician's union edict reducing the work week from six to five days, has opened up opportunities for local jazzmen to gain club work. Such clubs as tha Jazz Workshop, Matador and Both/And are now booking names on two week contracts, with local groups appearing on the Monday and Tuesdey off rights.

"There is an abundance of good local jazzmen," offers veteran critic jazz broadcaster Phil Elwood of KPFA. "The trend seems to be for far out, avant-garde music." Pianist Mike Noch's group, the Fourth Way, and a group formed by violinist Mike White, are foremost in Elwood's thoughts.

Foremost at Fantasy are Bole Sete end Charlie Mingus, with the label picking up distribution of several LP's the bassist recorded himself and tried to sell via mail order.

The influence of avant-gerde jazzmen is evident among a number of the newer pop/hippie bands The tenor saxmen in the Sons of Champlin are blowing John Coltrane riffs; the drummer in Curly Locks Hurdy Gurdy Band shows an awareness of jazz drumming. "An awful lot of players listen to jazz," summarizes jazz critic Ralph Gleason. This is the situetion, he continues: "Jazz musicians listen to symphonies more than symphony pleyers listen to jazz. Rock musicians listen to jezz more then jazz musicians listan to rock"

Pop producer Eric Jacobsen would like to start using jazz musicians on his projects. Why? "Because of their musical and technical excellence" Jecobsen wants to develop a more structured form of music for jazzmen, who are accustomed to open end arrangements and the freedom of improvisation.

Improvisation is the concept behind KJAZ, the aree's exclusive jazz FMer, which allows its disk jockeys to create programs sans playlists. Phil Elwood's Sunday 1-1 p.m. KPFA stanza, presently in its 17th yeer, is more formalized and programmed

KDIA is joined by KSOL in r&b formatting and KKHI is the chief exclusive AM classical voice.

These then are the "traditionalists" nurturing the specialty forms of music in the "Paris of the West"

SF Staff: Art director, Jerry Dodson, essistant, Tom Gerbing; writers, Bruce Weber and Eliot Tiegel; photos by Eliot Tiegel, Columbia Records, SF Symphony

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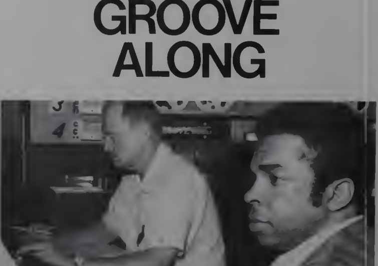
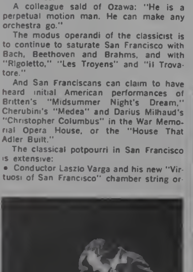
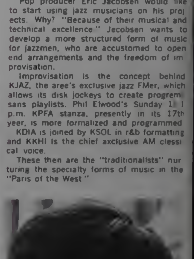


Top: R&B producer Lonnie Hewett. Bottom: Bluesman Albert King "souling" at the Fillmore.





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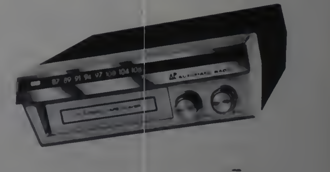

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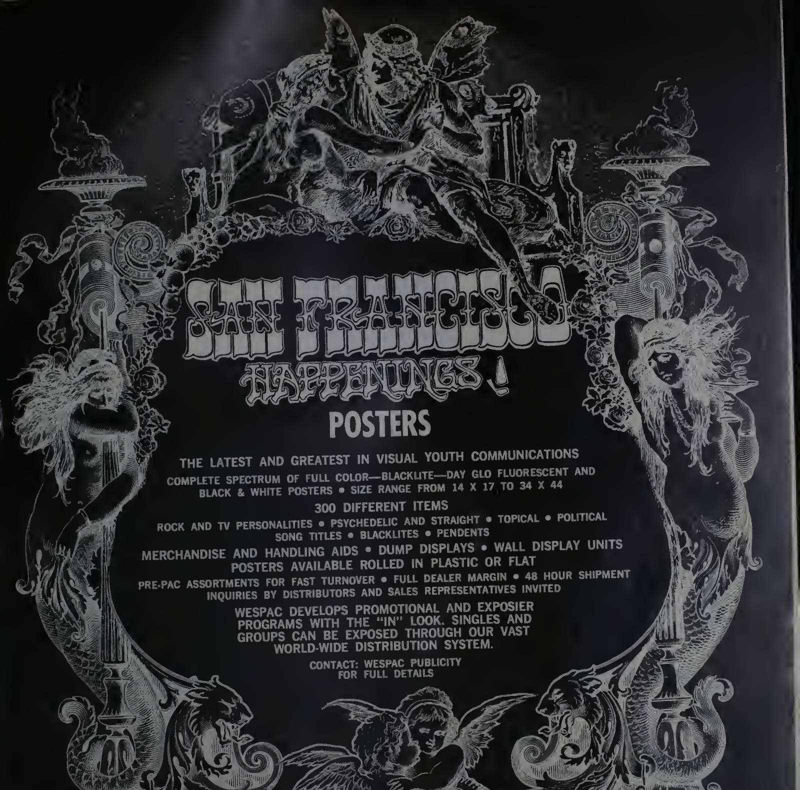

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Rock Pulsates AM-FM Bands

Three progressive rock FM stations and two major AM rockers saturate the airwaves here with a musical potpourri of big beat music, while KSFO, the young-minded middle of the roader, maintains its listenership leadership.

The three underground stations are KMPX, which started the progressive rock concept, KSAN, Metromedia's influential outlet now using many of the former KMPX staffers, and KOIT, a former easy listening operation.

KSAN, with stronger personalities and Tom Donahue, has the lead among these three stations. The contrast in KSAN's downtown offices of long-haired hippie disk jockeys and the suit and tie Metromedia executives indicates how a crossing of the societies has occurred here. And it seems to be working well. An ARB survey indicates that in July, KSAN picked up 60,500 listeners from 6 a.m. to midnight—a 105 per cent increase over April and May when the station was programming classical fare under different ownership.

The people who listen to the Bay Area's underground stations apparently have tuned out the top 40 operations—KFRC and KYA—both of whom have been struggling to regain lost listenership. Both Les Turpin, KFRC's fiery program director, and Dick Starr, his counterpart at KYA, feel that their stations went overboard last year in playing and overexposing music by local pop/hippie bands. "I haven't played a Jefferson Airplane, Grateful Dead or Quicksilver Messenger Service record since the day I came here and our ratings are up," claims Turpin, who replaced Tom Rounds last October.

KYA turned its KOIT FM'er into an underground station last May, with Bill Holley announcing the selections for the automated operation. Gary Schaeffer, KYA's music director and Starr go over the selection of album cuts with Holley. Starr says KOIT's sound is a little more balanced than the competition, "because there are no announcers getting on a blues trip or Chinese bell trip."

KSAN, the market's fastest moving FM'er, is a very much alive operation, although its music tends to drone on and on a bit. "Do you want to hear my record company bitches?" asks program director Donahue.

- "Why are the companies mailing out monaural albums to a stereo station?"

- "We get an unbelievable amount of warped product."

- Why don't the companies start consistently timing their selections?

- "Why don't the companies send stations banded DJ copies of unbanded albums?"

New progressive rock groups which Donahue is aware of include Mother Earth, County Weather, Linn County, Flaming Groovies, Frumious Bandersnatch, Cleveland Wrecking Company, Tongue and Groove, and Ace of Cups, a female band.

Donahue feels there is a tendency on the part of the record producers to bury vocalists with amplified instrumentation. KSAN has no playlist, operating instead with the concept of playing material the top 40 outlets won't be airing. And that includes about 6 per cent classical from the avant-garde and baroque schools.

Tom Donahue with product for "filing."

Former Miamite Starr (Roundsville stations programming vice-president), is operating KYA with tighter controls than when he joined the station last January. "Our music's rigidly formatted, with old records preprogrammed," he says. "We are not going out of our way to play San Francisco records. One major change Starr instigated was to relegate SF records to the evening hours. The station had been spotlighting San Francisco bands on the half-hour. Now Tommy Saunders auditions local bands on his 10 p.m.-2 a.m. show, playing cuts from one album per night.

Starr says the advantage of having the KOIT sister station is that he can test records there before putting them on mass appeal radio. KYA's daytime play list averages 45 records, with 60 the top avenings.

The competition between KYA and KFRC—the Bill Drake programmed outlet—covers every imaginable area. When KFRC started switching its news around, KYA countered accordingly. When KFRC ran a deejay party at one ballroom, KYA ran one at another ballroom.

The contrast between Starr and Turpin is marked. Starr is quiet, youthful looking and dressed in business clothes. Turpin is fiery, bearded and a loyal Drake man.

There is no consistency to KFRC's news. Turpin slotting his 10 minutes whenever he wants to. The reason is he feels if the music's entertaining the audience, they won't miss not hearing a regular capsule newscast during the programming hour.

Turpin feels the only groups which have any significance exclusive-wise are the Beatles and Rolling Stones. "All I ask is a fair shake locally. I'll get my exclusives through my own devious outside means outside this market."

Turpin has been working with Bill Drake since 1963. He has helped format the RKO General stations around the country. "Drake put a timber under the crashing decline of top 40 radio," Turpin says. "It was going down at a tremendous rate."

There is a great danger for a mass appeal music station when it begins zeroing in on one particular brand of music like the San Francisco pop/hippie bands. Turpin feels audience listening in the market declined because the station was appealing to too much of a select group. The station now considers consistent hitmakers and then a balance of the old with the new.

The placement of the "ingredients" in KFRC's programming hour are different from the way they are slotted at the other Drake stations, Turpin points out. These ingredients are the music, jingles, commercials, promotions, newscasts which create a subliminally appealing mood with the listener IF they are in the right sequence.

Turpin's disdain for the whole pop/hippie band scene includes the local pop music festival business. "This city is 'festivaled' out. We've had too many pop flopped, flip out, freak out, free form festivals."

Turpin raps the festivals because he feels they have not presented the artists properly. "The audience has developed its appreciation through records," Turpin says, "but they've gotten short changed with live performances."

Turpin also has strong opinions anent playing singles. "Two years ago we should have changed to album play with the Beatles' 'Rubber Soul.'"

Albums are receiving much attention at KSFO, with its suggested 75 LP, 61 single playlist. Although librarian Elma Greer culls through all the music, each air personality selects his own programming. "We've had this creative freedom for a long time," says program director Allan Newman. "We never push a record on a man. We have fought the battle of not being middle of the road. If there is anything that will make a middle of the roader dull it's to try to please everyone."

In maintaining a contemporary flair KSFO has programmed a number of the local pop/hippie bands, notably Jefferson Airplane, Country Joe and the Fish, Steve Miller Blues Band, Chambers Brothers, Moby Grape, West and Big Brother and the Holding Company.

With the return last October of Don Sherwood from a Hawaiian soree, KSFO's morning's are filled with humor, an important ingredient in KSFO's over-all concept of communication.

KSFO doesn't play records because they're selling. "We played 'Mr. Businessman' before it got on the charts. When it got on the charts the station had already overexposed it," Newman says.

Overexposure is one state which many of the San Francisco stations try to avoid. ■

Retailing Aim: Youthful Dollars

By Bruce Weber

In San Francisco, young America is the target for record and cartridge sales.

Retailers are catering to the youthful buyer—whether they be in the White Front-type discount chain or the more conventional and smaller music stores and specialty shops.

Because the city is a music hot spot, with San Francisco inspired groups embracing the entire musical spectrum, competition among retailers is heavy.

By using merchandising gimmicks and product give-aways, and a heavy dose of newspaper advertising, most retailers have parleyed the youth market into a profitable year.

Record product is geared to the contemporary scene; prerecorded tapes and even blank tapes are merchandised at the young adult-teen-ager. Even rack jobbers are finding a bigger market if they aim at the contemporary scene, rather than the teeny-boppers.

Combining promotional savvy with product inventory is the formula used by the 33 store Sherman Clay chain and the smaller but aggressive Tower Record retail chain. Both are willing to spend large sums of money on promotions to entice the young record-tape buyer.

General Recorded Tape, total tape duplicator, uses San Francisco as a product barometer: "If tape sells in San Francisco," claims Tom Bonetti, GRT marketing manager, "it usually sells anywhere."

Bonetti feels San Francisco is one of the biggest tape markets in the U. S. "We can get an indication on just how well a tape will do across the U. S. by checking our San Francisco outlets," he says.

He regularly monitors the city's radio stations, both AM and FM, to see if GRT's product in retail outlets is "what's happening."

Although Tower Records depends on newspaper advertising, in-store promotions and a large inventory in both records and tapes—all configurations—it also counts on its radio advertising for an increasing portion of its business.

Russ Solomon, a firm believer in saturation advertising, has tried a heavy concentration of radio advertising on contemporary top 40 stations to stimulate business.

"Radio is easily our most important way of reaching the consumer," feels Solomon, who owns stores in San Francisco and Sacramento. "Our radio campaign has been so successful, in fact, we're going to include country and western, ethnic and soul stations in our advertising schedule, not just top 40/contemporary."

Tower promotes both records and tapes on its radio commercials, especially in the San Francisco market, where Solomon recently opened a 8,000 square-foot store.

His tape inventory in this store includes about 1,000-1,200 8-track titles, 800-1,000 4-track titles and about 400 cassettes.

While the Sherman Clay chain stays away from promoting product on radio and TV, it goes in for heavy newspaper advertising; it also aims product at the young market.

"The rock crowd accounts for a major percentage of our business," says Paul Gazarian, executive at Sherman Clay. "But we try to include the entire market, not only rock, in our merchandising and promotional activity."

The retail chain, with stores in three States, blankets the San Francisco area with a total music operation—records, tapes, sheet music and instruments.

To lure the youth market, says Gazarian, you have to merchandise properly via a large record and tape inventory and still offer a total concept—sheet music and instruments.

The chain sponsors a school of music designed to teach youngsters how to play a variety of instruments, and a battle of the bands.

White Front, the giant discount chain in California, uses heavy newspaper advertising to promote both tapes and records in two store departments—the music section and a limited stock in the automobile departments.

Unlike many of the music specialty shops, White Front has a profitable business in tape players—all configurations. Recently, the chain began a radio campaign, a series of 60-second spots plugging prerecorded tapes and a variety of players.

According to one White Front executive, "San Francisco is a record town and primarily albums, but now we're getting a huge response for tape and tape players, both 4 and 8 track equipment."

"We would like to see the kids and young college kids take over the 8 track market," a White Front buyer explains, "but because of price it might take a little longer than first predicted.

"If we can convince teens that the difference between 4-track and 8 is like purchasing a beginner's guitar rather than an expensive model," he says, "we'd be in a perfect position. As it is, 8 track is enjoying respectable success."

As Tom Bonetti says: "The pulse of the retailing market is in San Francisco." ■

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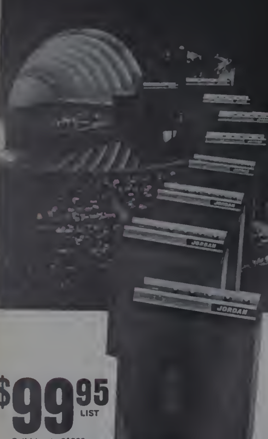

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BARCELONA

Vergara released a new single by **Luis Gardey** with "Si Dios te da" as the main title. . . . Discophon reports its current top sellers as "Hurdy Gurdy Man," by **Donovan** and "She's a Heartbreaker," by **Gene Pitney**. . . . Odeon has released a new album by **Cliff Richard** which includes "I'll Love You Forever Today." . . . French singer **Marie Lafordt** has recorded "El Polo" in Spanish for Vergara. . . . Ediciones Essex Espanola is the sub-publisher of the **Rolling Stones'** "Jumping Jack Flash," the **Who's** "Magic Bus" and "Fire" by the **Crazy World of Arthur Brown**. . . . Vergara released a new **Dionne Warwick** album.

RAFAEL REVERT

COPENHAGEN

Johnny Reimar (Philips) has recorded a Danish version of "Lemon Tree" which also features singers **Lecia** and **Lucienne**, formerly with the **Scarlets**. Flip side is a local version of the latest release by Sweden's Sven-Ingvars quintet, "I naeste by." . . . CBS has released the first LP of the Danish pop trio, the **Lollipops**. . . . The American musical "Hair" opened at the Gladsaxe Theater and Verve released the **Galt McDermot** album. . . . The pop version of the Canon of German composer Pachelbel, "Rain and Tears," which was a hit in France for **Aphrodite's Child**, has been recorded in Danish as "Regn og grad," by Triola singer **Peter Belli**.

Sir Henry and His Butlers, whose record "Camp" has made a big impression in several European countries, have followed up with "Cosmorama." . . . A 10-day Danish tour by British and Danish EMI artists achieved a big box office success, reports EMI-Denmark managing director, **Brian Jeffrey**. The tour, sponsored jointly by EMI (Dansk-Engelsk) A/S, Shubette of London and Yardley of London, featured the **Shadows**, **Gordon Waller**, and the Danish group **Kjeld and the Donkeys** and was compared by Danish comedian **Poul Reinau**. Billed as "Young Britain on a Visit," the tour played Copenbagen and a number of provincial towns and included a film "The London Look," sponsored by Yardley Cosmetic, and a Sbubette fashion ballet.

ESPEN ERIKSEN

HELSINKI

Singer **Pepe Willberg** has joined the **Frankies** (Scandia) following the breakup of the EMI group, Jormas. . . . **Jukka Kuoppamaki** has left PSO to join EMI. . . . After consultations with SAGA Records, London, PSO has reduced the retail price of SAGA albums from $3.05 to $2.35. . . . **Ela Merila** has left Scandia to join EMI and has recorded the **Nat King Cole** standard "When I Fall in Love" (Kun Dakastun) as her first release. . . . Finnish TV's Channel 1 is recording a series of international shows for foreign markets featuring the **Lopez Sisters** (USA), Britain's **Birds and Bees** and the **Lecuona Cuban Boys and Girls**. . . . Scandia artist **Annette Tuominen** has recorded a Finnish version of "La Felicidad."

KARI HELOPALTIO

LOS ANGELES

Michel LeGrand's score for "Ice Station Zebra" will be released as a de luxe MGM Records soundtrack album to coincide with the film's opening. . . . **Sergio Mendes and Brazil '66** appeared at the County Coliseum, El Paso, Tex., Tuesday (22), and the Tri-State Fair Coliseum, Amarillo, Tex., Wednesday (23). . . . **Nancy Wilson** will be on the "Ed Sullivan Show" Nov 24, the "Carol Burnett Show" Dec 30 and the "Smothers Brothers Comedy Hour" Jan 26. She opens at the Copacabana Nov 7-20 and the Camino Real Hotel, Mexico City, Dec 6-14. . . . **Dionne Warwick** on the "Beautiful Phyllis Diller Show" Nov 3. . . . The **Iron Butterfly** will be at the Shrine Exposition Hall Nov 1-2.

To unveil its new group from San Francisco, Dot Records launched **Mount Rushmore** at Tussaud's Hollywood Wax Museum with a live performance by the group and a light show. Initial album is "High on Mount Rushmore." . . . **Al Martino** plays the Ilikai Hotel, Hawaii, for one week, beginning Nov. 8. . . . **Johnny Mandel** scores "Heaven With a Gun." . . . **Oscar Peterson** on the "Jonathan Winters Show" Wednesday (2[illegible]). . . . The **Craig Hundley Trio** on "Art Linkletter's House Party" Oct. 29. . . . **Sergio Franchi** and **Hines, Hines and Dad** play the Flamingo Hotel, Las Vegas, for four weeks, opening Nov. 7. . . . The **Righteous Brothers** will be at the Cave, Vancouver, for two weeks, beginning June 2-14. . . . **Bobby Darin** and the **Moby Grape** on the "Jerry Lewis Show" Oct. 29. . . . **Bill Medley** plays the Gold Room, Norwalk, Friday (25) and Saturday (26). The **Platters** appear there Nov. 1-2, with **Rosemary Clooney** there Nov. 8-9.

BRUCE WEBER

MADRID

Los Payos (Hispavox) go to Brussels this month to appear at a gala which will be attended by **Queen Fabiola** of Belgium. They follow this with a tour of Germany, France and Holland on which they will promote their first single. . . . Producer **Alain Milhaud** left for a month's visit to London where he will supervise recordings by **Los Bravos** (Columbia Espanola), **Los Canarios** Barclay-Sonoplay, Los Pop Tops Barclay-Sonoplay and the **Jean Bouchety Orchestra**. Milhaud was accompanied by **Manolo Diaz** who wrote a number of the songs which these artists will record. . . . **Juan and Junior** (Novola) are making a film in Galicia called "The Visitors," directed by **Pedro Olea**. . . . **Julio Iglesias** (Columbia Espanola) winner of this year's Benidorm Song Festival with his first single "La vida sigue igual" (Life Remains the Same) will go to London to record six new songs arranged by **Pepe Nieto**. . . . **Raphael** begins the first of five recitals at Madrid's Palacio de la Musica, Dec 5 and will record a live album during his run. . . . **Peret** (Vergara) will make his movie debut in "Love and Gasoline" directed by **Ramon Torrado**. **Mireille Mathieu** has been approached to co-star. . . . **Bobby Solo** (Fonogram) was in Madrid for a TV appearance. . . . Columbia Espanola will release the **Moody Blues'** single "Voices in the Sky" to coincide with the group's visit to Spain this

(Continued on page 66)

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A little while ago, Trini Lopez recorded a very exciting Mexican version of the Spanish classic "Malaguena." Trini does a superb job with "Malaguena Salerosa" (Reprise 0770). He handles it in the distinctive Lopez manner and produces the very stimulating, exotic, Latin sound that has become his indisputable trademark. This single is sure to be one of Trini's best-sellers and should be an all-time favorite with his innumerable fans. Every top performer has to have absolute confidence in his musical backing, and Trini Lopez is no exception. He plays a Gibson Guitar—the choice of professionals. (Advertisement)

The SIGN of great reading

From The Music Capitals of the World

• Continued from page 64

month. . . . **Los Iberos** single "3 de la madrugada" (Three in the Morning) will be simultaneously released in Spain and Britain. . . . A new LP by **Raphael** with songs from bis movie "El Golfo" (The Hoodlum) is beiog released by Odeon. The album also iocludes two soogs by **Manuel Alejandro** and Spanish versions of "Love Is Blue" and "Going Out of My Head." . . . Following "Delila," whicb topped tbe Spanisb bit parade for 15 weeks, Columbia Espanola has released **Tom Jones'** "Help Yourself." . . **Peret and His Gypsies** (Vergara) were in Milan to record Italiao versions of four of their bits. . . **Los Bravos** will record a Christmas single for Columbia Espanola featuring a song composed by their lead singer, **Mike**, and a traditional Christmas song. Both oumbers will be recorded in Spanish and Englisb. **RAFAEL REVERT**

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MILAN

Ri-Fi Music has signed a contract with Cotillon, Prooto and Walden, three publishing houses of the Atlantic Records group, to sub-publish their repertoires in Italy. In addition, Ri-Fi has acquired sub-publishing rights of Redwall Time Music, holder of **Otis Redding** copyrights. . . . **Marshall Chess**, whose Argo, Chess and Checker labels are distributed in Italy by Durium, was in Milan to discuss witb Durium a&r man **Gianpiero Scussell**, release of a series of LP's in ftalian and promotion plans for American singer **Etta James**. . . . **Manitas de Plata** (Ri-Fi), the gypsy guitarist, appeared at the Manzoni Theater, Milan, and one of the performances was taped by RAI-TV for future transmission.

James Nebb, president of America's Regalia Records, will release recordings by Italiao trumpet player **Nino Rosso** (Durium) in the U. S. Titles selected are "Nel Sole" and "The Beat." . . . PDU artist **Mina** and conductor-arranger **Bob Mitcbell** bave signed ao exclusive ooe-year contract with Regalia Records covering the USA and Canada. . . . **Peret and His Gypsies** (Vergara, Barcelona) will have their records distributed in Italy by Durium. Durium will also record Italian productions with the group to which the Italian company will have world rigbts.

Caterina Valente (CBS-Italiaoa) will film a tbree-part TV special for RAI early io 1969. . . . **Al Bano** (EMI-Italiaoa) left Italy for his first U. S. tour which will embrace night club aod TV appearaoces. . . . EMI-Italiana is now distributing Dunhill product in Italy. . . . **Bobby Solo's** oew Ricordi album includes Italiao versions of **Bobby Goldsboro's** "Hooey" aod **Cliff Ricbard's** "Coogratulatioos." . . . **Charles Aznavour, Claude Fraocois, Nino Ferrer** and **Yves Mootand** appeared in a TV tribute to **Dalida** which was filmed last mootb. . . . **Lara Saint Paul**, currently touring the States with **Lionel Hampton** and **Louis Armstrong**, will appear at Caesar's Palace, Las Vegas, this fall. . . . Operatic soprano **Anna Moffo** has recorded two pop songs for DET —"Un Bacio," by **Amurri** and **Gianni Ferrio**, and "Dipeodera da Te," by **Amurri** and **Piero Piccioni**.

Pianist **Alexis Weissenberg** appeared in the Stresa Music Weeks in place of **Arturo Benedetti Micbelangeli**, who has been ordered to rest. . . Fonit-Cetra artists set to appear in the fall TV series "Canzonissima" are **Carmen Villani, Claudio Villa, Sergio Endrigo, Gianni Pettenati** and **Marisa Sannia**. . . . **Mary Hopkin** (Apple-EMI-Italiana) bas recorded an Italian versioo of "Those Were tbe Days." "Hush," by the **Deep Purple** (EMI-Italiana), has been voted top disk on the radio program "Bandiera Gialla" for three successive weeks. . Decca signed to distribute the Italian Dire label in Italy. **Piter and the Funamboli's** have recorded an Italian version of "Stoned Soul City" for Saint Martin Records. . . **Johnny Hallyday** recorded an Italian version of "Entre mes Mains." . . . **Milva** (Ricordi) will tour Australia this month. **MARILYN TURNER**

NEW YORK

Frank Sinatra will head a benefit concert in St. Louis Oct. 31, a group of charities supported by the Teamsters Joint Council . . . **Bunky and Jake**, Mercury act, began another engagement at the Bitter End, Wednesday (16) . . . **Peter Leeds**, personal manager, became the father of a boy Oct 4 . . . **Fay Tishman** wrote the lyrics

(Continued on page 80)

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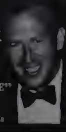
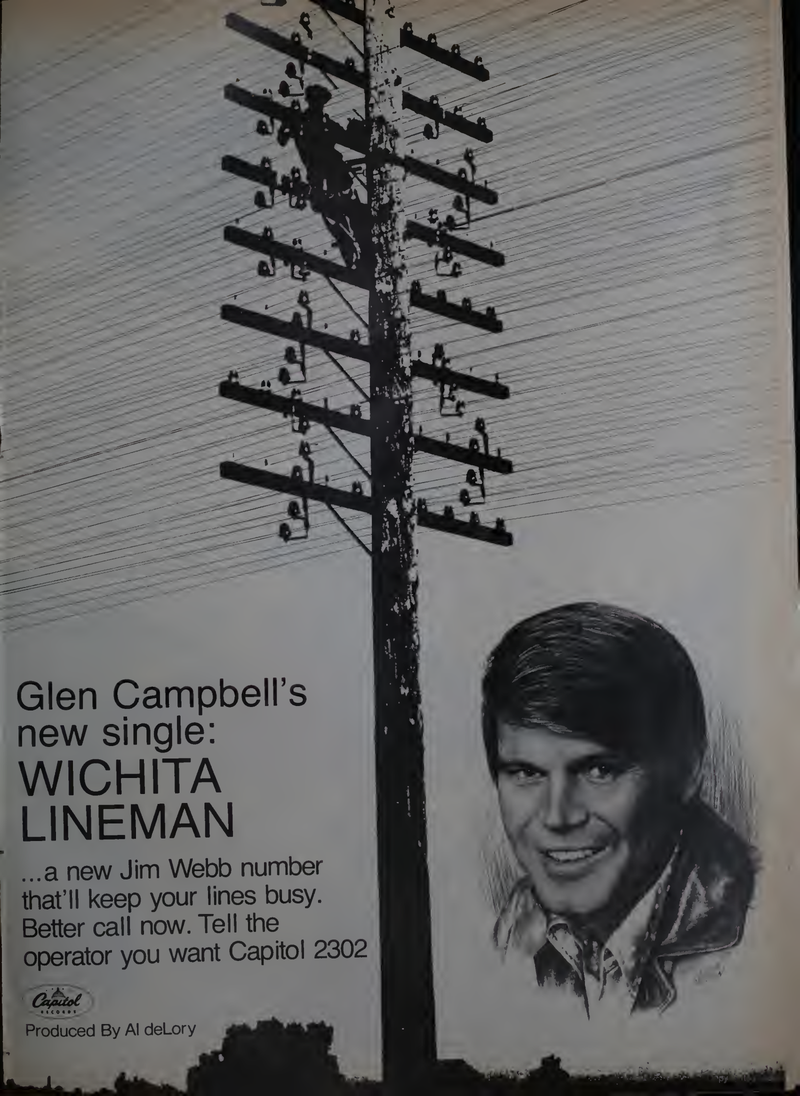


TOP 40 Easy Listening

Billboard

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order

This Week	1 Wk Ago	2 Wks Ago	3 Wks Ago	TITLE, Artist, Label & Number	Weeks On Chart
1	1	2	2	MY SPECIAL ANGEL — Vogues, Reprise 0766 (Viva, BMI)	8
2	3	11	24	THOSE WERE THE DAYS — Mary Hopkin, Apple 1801 (T.R.O., BMI)	4
3	4	5	9	OVER YOU — Gary Puckett & the Union Gap, Columbia 44644 (Viva, BMI)	6
4	5	7	23	LITTLE GREEN APPLES — O. C. Smith, Columbia 44616 (Russell-Cason, ASCAP)	4
5	2	1	1	THE FOOL ON THE HILL — Sergio Mendes & Brasil '66, A&M 961 (Comet, ASCAP)	12
6	8	8	8	THEN YOU CAN TELL ME GOODBYE — Eddy Arnold, RCA Victor 47-9606 (Acuff-Rose, BMI)	10
7	14	—	—	LES BICYCLETTES DE BELSIZE — Engelbert Humperdinck, Parrot 40032 (W-7, ASCAP)	2
8	6	3	3	HELP YOURSELF — Tom Jones, Parrot 40029 (Famous, ASCAP)	10
9	38	—	—	CYCLES — Frank Sinatra, Reprise 0764 (Irving, BMI)	2
10	7	4	6	WHO'S GONNA LOVE ME? — Dionne Warwick, Scepter 12226 (Blue Seas/Jac, ASCAP)	10
11	9	9	7	MY WAY OF LIFE — Frank Sinatra, Reprise 0764 (Roosevelt, BMI)	10
12	10	6	4	HARPER VALLEY P.T.A. — Jeannie C. Riley, Plantation 3 (Newkeys, BMI)	9
13	11	12	17	CAN'T GET YOU OUT OF MY MIND — Margaret Whiting, London 124 (Spanka, BMI)	7
14	30	39	—	GENTLE ON MY MIND — Glen Campbell, Capitol 5939 (Glaser, BMI)	3
15	12	10	10	I SAY A LITTLE PRAYER — Julius Wechter & the Baja Marimba Band, A&M 975 (Blue Seas/Jac, ASCAP)	7
16	16	18	33	POOR BABY — Cowsills, MGM 13981 (Pocket Full of Tunes/Akbestal, BMI)	4
17	13	13	13	BIPLANE EVERMORE — Irish Rovers, Decca 32371 (Little Darlin', BMI)	8
18	18	19	20	A DISSATISFIED MAN — Vikki Carr, Liberty 56062 (United Artists, ASCAP)	7
19	20	24	30	I'D RATHER BE BLUE OVER YOU THAN HAPPY WITH SOMEBODY ELSE — Barbra Streisand, Columbia 44622 (Fisher/Bourne, ASCAP)	7
20	17	20	21	THIRTY DAYS HATH SEPTEMBER — Robert Goulet, Columbia 44617 (Bourne, ASCAP)	8
21	39	—	—	THE OL' RACE TRACK — Mills Brothers, Dot 17162 (Notable, ASCAP)	2
22	40	—	—	HOLD ME TIGHT — Johnny Nash, Jad 207 (Nash, ASCAP)	2
23	23	23	40	BAROQUE-A-NOVA — Mason Williams, Warner Bros.-Seven Arts 7235 (Irving, BMI)	4
24	21	21	22	WHY CAN'T I WALK AWAY — Vic Damone, RCA Victor 47-9626 (Valando/HLG, ASCAP)	7
25	25	34	34	ALFIE — Eivets Rednow, Gordy 7076 (Famous, ASCAP)	4
26	26	31	32	LOOK HOMEWARD ANGEL — Ray Conniff Singers, Columbia 44645 (Vibar, ASCAP)	5
27	15	15	5	TO WAIT FOR LOVE — Herb Alpert, A&M 964 (Blue Seas/Jac, ASCAP)	10
28	28	33	—	DO YOUR OWN THING — Brook Benton, Cotillion 44007 (Trio, BMI)	3
29	—	—	—	THE STRAIGHT LIFE — Bobby Goldsboro, United Artists 50461 (Viva, BMI)	1
30	31	36	—	MALAGUENA SALEROSA — Trini Lopez, Reprise 0770 (Tridon, BMI)	3
31	22	17	25	(You Are) MY WAY OF LIFE — Bert Kaempfert & His Ork, Decca 32379 (Roosevelt, BMI)	4
32	34	35	—	TODAY — Jimmie Rodgers, A&M 976 (Miller, ASCAP)	3
33	—	—	—	WAKE UP TO ME GENTLE — Al Martino, Capitol 2285 (Beechwood, BMI)	1
34	33	37	37	SEPTEMBER BLUE — Pat Boone, Dot 17156 (Damian, ASCAP)	4
35	36	40	—	THE WAY THAT I LIVE — Jack Jones, RCA Victor 47-9639 (Famous, ASCAP)	3
36	27	28	28	RUNAROUND — Steve Lawrence, Calendar 63-1005 (Razzle Dazzle, BMI)	7
37	37	—	—	THAT GIRL WOULD BE SO PRETTY — Jerry Vale, Columbia 44615 (Blackwood, BMI)	2
38	—	—	—	BATTLE HYMN OF THE REPUBLIC — Andy Williams, Columbia 44650 (Public Domain)	1
39	—	—	—	STAND BY YOUR MAN — Patti Page, Columbia 44666 (Gallico, BMI)	1
40	—	—	—	1432 FRANKLIN PIKE CIRCLE HERO — Bobby Russell, Elf 90020 ([illegible], ASCAP)	1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EIA President Predicts Modest Sales Increase

SAN FRANCISCO — Executives attending the recent fall Conference here of the Electronic Industries Association (EIA) heard president Mark Shepherd Jr. present an optimistic sales forecast.

Shepherd, who heads Texas Instruments, Inc., Dallas, predicted an increase of 6.8 per cent in dollar volume of U. S. factory sales of total electronic products from 1967 to 1968 and said the increase from 1968 to 1969 would amount to about 4.1 per cent.

Speaking at the Fairmont Hotel, Shepherd said be anticipates a pickup in economic activity for the industry in the second balf of 1969 as "present uncertainties of causes of besitancy in the economy become more accepted as a normal way of life." Among these "uncertainties," Shepherd included the income tax surcharge, possibility of a new administration policies and the war in Vietnam.

For the various areas of electronic production, the EIA president made the following forecast on dollar volume of factory sales by electronics manufacturers:

Consumer products are expected to increase 4.1 per cent from 1967 to 1968 and rise 3.3 per cent from 1968 to 1969.

Industrial electronic products should climb 6.3 per cent from 1967 to 1968 with an equal percentage increases in 1969.

Government expenditures for electronics in calendar year 1968 should reach at least $12.3 billion, up 8 per cent over 1967. For 1969, expenditures of at least $12.75 billion are foreseen—up another 4 per cent over current levels.

Total electronic components sales are expected to rise about 2.5 per cent in 1968 over 1967 levels, with the gross resulting from increased sales of integrated circuits, color TV picture tubes, power and special purpose tubes and some semiconductor devices. Sales for 1969 are expected to be 1.5 per cent higher than in 1968.

Everts Honored

SAN FRANCISCO—William Everts, retired General Electric Co. engineer at the company's Utica, N. Y., plant has been awarded the Electronics Industries Association (EIA) engineering department's Outstanding Accomplishment Award.

The award was presented to Everts for engineering leadership in the transition of industry standards from rubber-insulated wire to plastic-insulated wire, and from woven braided fabric jackets to the extruded plastic jackets involving new methods of color coding hookup wire for electric purposes. His work in these areas resulted in present EIA recommended wire standards.

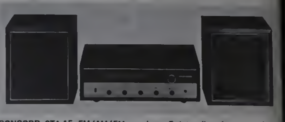
EIA AWARD TO SECREST

SAN FRANCISCO — James Secrest, executive vice-president of Electronic Industries Association (EIA), has been selected to receive the association's annual Medal of Honor.

Secrest will be the 18th recipient of the award, which is considered the electronics industry's highest award. It is presented each year for "outstanding contribution to the advancement of the electronics industry."

The selection was made by the EIA board of directors and announced by EIA president Mark Shepherd Jr. at the close of the association's four-day Fall Conference here. The award will be presented in March at EIA's spring conference in Washington.

Secrest has served EIA for the past 23 years. He joined the association in 1945, wben it was known as the Radio Manufacturers Association, as director of public relations. In 1950, be was elected general manager of the association and became its executive vice-president in 1952, a position he has held since that time.



CONCORD STA-15 FM/AM/FM receiver. Outstanding features of this new receiver include all solid-state electronics, large antenna, two matched bass reflex bookshelf speaker systems, multiplex circuit, five-position selector for AM and multiplex FM and separate controls. The unit will accommodate reel-to-reel and cassette tape decks as well as a phonograph. List price is under $140.

New Trends Outlined for Increased Military Sales

SAN FRANCISCO — Electronics manufacturers were offered a newly coined word, "techsortium," symbolizing a trend in military international marketing at an international department meeting during the recent Electric Industries Association's (EIA) Fall Conference here.

Speaking at a program on "Progress and Problems in Military Exports," George Todd, vice-president, Hughes Aircraft International, said the key to future foreign sales lies in the international techsortium.

Industry today is loaded with new technologies," said Todd, "and as we gather together into business relationships, called consortium, we find that the exchange of technology involved bas led us into a new area of mutual effort that might well be called a techsortium."

Todd noted that the growing international marketing trend toward transferring technical "know-how" as opposed to bardware is politically and economically important to both seller and buyer. "Techsortia" provide the business approach through which this transfer of technical information can be accomplished, he explained.

Todd was one of three panelists featured on the seminar. Others were Leonard Alne, deputy, international logistic negotiations. Department of Defense, and Forest Crowe, vice-president and general manager, UNIVAC Federal Systems division.

Speaker Cites Laser Growth

SAN FRANCISCO—Richard Robertson, president of Robertson & Associates, Inc., Newark, N. J., told executives gathered here for the recent Electronic Industries Association (EIA) Fall Conference that the laser market should increase 650 per cent by 1977.

This means that the total domestic market of approximately $80 million in 1967 will grow to about $600 million in 1977.

"The markets for wbich laser devices will become economical are relatively large and are expected to grow more rapidly than the gross national product for the next decade," said Robertson. "This includes the construction industry, machine tool and metal working industries, chemical, mining and refining industries, as well as the broadening fields of education and more sophisticated research activity.

"An organization seeking to exploit the market for laser devices in the coming years would be well advised to pursue two areas first. One would be development contracts by government agencies in fields related to measurement and spectro chemical analysis, and the other would be the markets for alignment, measurement and chemical analysis.

"This represents a low-risk entry into fields which are demonstrably capable of using such devices."

LASER MARKETS was the topic of this conversation between Dr. Malcolm Stitch, chairman of the Electronic Industries Association's (EIA Subdivision, and Richard Robertson, president, Robertson & Associations, Inc., Newark, N. J. The conversation took place during the EIA Fall Conference in San Francisco, Oct. 7-10.

YOUNG CUSTOMERS are shown here using luncheonette-type hardwood booths to listen to the latest records at Musicland in Englewood, Colo. Each booth is equipped with four sets of stereo headphones.

Musicland Corners Market With Inventory & 3 Booths

ENGLEWOOD, Colo.—Some of the most unusual selling facilities in the Western record industry are helping the new Musicland Record Shop here at the Cinderella City Sbopping Center to break all records—and at list price.

Open only a few months, Musicland benefits from the fact that the store is located in what is billed as the largest shopping center in the world, a multi-level, 150-store complex built by famed developer Gerri Von Frellick. Here, sheer curiosity and "tourism" are enough to bring in many thousands of record-oriented visitors daily.

In designing the new store and being thoroughly aware that there would be much competition for disk sales in the Center, owners Steve and Larry Davis planned for "something out of the ordinary" wbich every visitor would always remember.

The upshot was the decision to install three booths, very mucb like those in the average luncheonette, which extend some 20 feet along the left wall of the 92-foot store. Built of enameled plywood and finished in different colors, the booths are invariably a surprise to passers-by, who at first glance are likely to confuse Musicland with a hamburger stand or arcade.

Actually, each booth is equipped with four sets of stereo headphones, which means that as many as 12 persons can be seated at one time.

The turntables are located behind the service counter, opposite the booths. Along with standard record turntables, there are two auto stereo players, whicb make it easy to demonstrate a stereo album for the customer's automobile.

"We don't band a single record over the counter until it is purchased," said Larry Davis. "In that way, there is absolutely no breakage, no pilferage, records are carefully handled, and the customer, with his headset, gets a worthwhile demonstration, sitting down in one of the booths."

(Continued on page 70)

Myers Death

CHICAGO — Budd Myers, vice-president of private label sales for Waters Conley Co., Inc., a subsidiary of the Telex Corp. passed away Oct. 4 in Paris. The 59-year-old Myers was a veteran of many years in the audio marketing field, having served in various positions at both the retail and manufacturing level.

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Dealer Uses Display To 'Insure' Customers

TAMPA, Fla. — "The best salesman in the house" is the way Tom Viviano, owner of Viviano's stereo center here, is likely to describe the wall case just inside the door at his Dale Mabry Avenue headquarters.

The wall case is used to show identified small components for stereo tape recorders, stereo phonographs and complete music systems. Every item, on each shelf, is completely identified with a small white strip sign containing letters 28 inches high.

"There are plenty of do-it-yourselvers among music fans," Viviano explained, "who are capable of making small repairs or improvements on their own recorders or phonographs. For that reason, we show items such as power supplies, pre-amps, tape controls, drive stages, transistor outputs, IF strips, turntable parts, junction boxes and replacement tape heads all clearly identified.

"A man who is good at soldering and can use miniature screwdrivers and wrenches often has a pretty good idea of what is wrong with his equipment. By seeing the replacement parts in the case as he enters and leaves, the customers is likely to make an extra purchase or two. Particularly important are sales of small electronic componental which represent a good markup and which a prudent music-system owner will often buy merely to be available against future needs."

The amount of small parts shown in the case changes regularly according to the inventory on hand or trends peculiar to the local market. However, there are always at least a dozen identified parts on display at all times.

TOM VIVIANO, owner of Viviano's Stereo Center in Tampa, Fla., is likely to describe this wall case as "the best salesman in the house." The case is used by Viviano to display small components, which are clearly identified.

Musicland Corners Market With Inventory & 3 Booths

• Continued from page 68

Since the booths are of plain, hard wood, with no upholstery whatsoever, they understandably discourage listeners from remaining too long, and automatically ensure that there will be plenty of turnover. Everybody likes the idea," said Davis, "except those who may be intending to take off with a record or two. We, naturally, don't want them to begin with."

The sight of the booth naturally causes the average shopper in the center to do a double take and has brought plenty of people in through sheer curiosity, as well as for record purchases. "Any day now we expect to see a bunch of teenagers come in and order soft drinks before they know it is a record shop," Jack Cawood, a veteran of many years of phonograph record retailing, pointed out.

Most surprising is the fact that the entire volume is being sold at straight list price, despite the presence of many competitive record dealers in Cinderella City. There have been very few instances in which a customer has complained at paying the list price for any record.

Deep Store

The extremely deep store, which has plenty of room for long, sharply separated lateral departments, has done a bang-up job on auto stereo tapes, a market which has failed to dwindle in the Denver area as it has in other parts of the country. Cawood is currently doing 35 per cent of his volume in auto stereo tapes and has found the tourist market to represent a much larger portion of it than he had expected.

"This was our first tourist season," he pointed out, "and we have been pleasantly surprised to have customers who are on long automobile junkets come in an order 3, 5, and even 10 tapes at a time at the list price, to ensure that everyone's musical tastes are met. We are getting plenty of adult tape buyers which I consider a highly encouraging sign. In our market area, adults seem to be taking to auto stereo much more solidly than perhaps is truc of other parts of the country."

With all singles protected through the booth demonstration technique, pilferage problems have been practically nil at this enterprising Colorado store. Normally, it has been found that very few people will attempt to steal large long-play albums. This is simply because of the difficulty in hiding them. The few have been removed account for 2 per cent of such losses which have been rung up.

An "all-business" store with plenty of inventory and its unusual presentation system, Musicland is simply "selling above the competition," making no attempt to meet discount prices and to date has found "it works out fine."

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Everest Mounting 41-LP Fall Release

LOS ANGELES—Everest Records is readying a 41-album fall release, including eight operatic and operatic sets and several world premiere recordings and first U. S. releases. Among the operas are Leoncavallo's "La Boheme" and Paisiello's "Niva ovvero, La pazza per amore," both restorations of only recordings previously available on Cetra.

A third package from Cetra sources is Puccini's "Il Trittico" on three LP's, one for each of the operas involved. Featured are soprano Rosanna Carteri and conductor Fernando Previtali in "Suor Angelica," soprano Clara Petrella, tenor Aldo Bertocci and conductor Giuseppe Baroni in "Il Tabarro," and baritone Giuseppe Taddei, soprano Grete Rapisardiand and conductor Alfredo Simonetto in "Gianni Schicchi."

"La Boheme," formerly a rival for the Puccini opera of the same name, features soprano Antonietta Mazza Medici and mezzo-soprano Nedda Casei on three LP's. The Paisiello opera, also on three disks, soprano Angiola Vercelli, baritone Giuseppe Zecchillo and conductor Ennio Gerelli.

Prokofiev First

Ivan Petrov and Nina Iakova are featured in an only recording of Prokofiev's "Betrothal in a Monastery" on three LP's. Operettas on two LP's each are an only pressing of Millocker's "Beggar Student" with Rudolf Schock, Hilde Gueden and conductor Robert Stolz; Johann Strauss' "Die Fledermaus" with Schock, Rennate Holm, Walter Berry, Wilma Lipp and Stolz; and Strauss' "The Gypsy Baron" with Schock, Eberhard Waechter and Stolz.

A three-record set of Weber's "Der Freischuetz" features Claire Watson, Gottlob Frick and Schock, Lavro von Matauz, conducting. Several vocalists are featured in recital albums, including tenor Luigi Alva, contralto Maureen Forrester, mezzo-soprano Fiorenza Cossotto, baritone Robert Merrill, bass Cesare Siepi and baritone Geraint Evans.

Rene Leibowitz and the Paris Philharmonic perform Satie's "Socrate," an only recording transferred from Everest's Counterpoint Esoteric label. Manuel Rosenthal and the orchestra of the French National Radio and Television also have a Satie instrumental pressing, while a third Satie LP has piano music played hy Jacques Fevrier and Georges Auric.

Hindemith Conducts

Paul Hindemith conducts the Festival Symphony in an only recording of his "Harmony of the Universe Symphony." Another only pressing has Kurt Bauer leading soloists, orchestra and chorus of the Dresden Cathedral in Handel's "Ode on the Death of Queen Caroline."

Everest is continuing its series on Shostakovich with the first U. S. release of the "Symphony No. 8" with Kiril Kondrashin and the Moscow Philharmonic. Kondrashin and the Moscow also have a release of Rachmaninoff's "The Bells."

Another first U. S. issue is Mendelssohn's "Walpurgisnacht" with Lorenzo Bernardi conducting the Leipzig Bach Festival Orchestra and Chorus. Pierre Boulez conducts the Domaine Musical Ensemble in first recordings of variations by Webern and Amy.

Cage Continued

A second volume of John Cage's "Variations For" features Cage and David Tudor. David van Vactor conducts the Hessian Symphony in his music. Cellist Janos Starker has two albums, including one devoted to Brahms. Pianist Alicia de Larrocha performs Granados

The Vienna State Opera Orchestra has an album of national anthems. The orchestra is joined by the Boys Choir of the Vienna Woods in romantic Viennese music. A Bach cantata album by Illinois Wesleyan University Chorus includes a first listing for "Cantata No. 131."

(Continued on page 72)

DGG Bows Yule Sets And First Recordings

NEW YORK—Two special holiday packages and several first recordings are scheduled by Deutsche Grammophon this month. The seasonal sets include an Archive album of "Christmas in the Holyland," which contains Christmas music from the major Catholic and Orthodox churches of Bethlehem and Jerusalem in their original languages.

A group called the Gentle Power of Song performs old English carols with the Gabrieli Brass on a "Peace" album, which also features Martin Starkie reading English poetry of the period.

In conjunction with appearances in New York last week by Rafael Kubelik and the Bavarian Radio Symphony, a world premiere album of Hartmann's "Symphonies Nos. 4 and 8" with these forces is listed.

Another first U. S. release is a two-LP set of Pfitzner's "Cantaten von Deutscher Seele" with tenor Fritz Wunderlich and the Bavarian Radio Symphony Chorus and Orchestra under Joseph Keilberth.

DGG is continuing its series on Hans Werner Henze as the composer conducts three of his cantatas with the RIAS Orchestra. The London Symphony makes its debut on the label as Claudio Abbado conducts Liszt and Chopin with pianist Martha Agerich.

Karl Richter is being presented in the second volume of his Bach organ series. Herbert von Karajan and the Berlin Philharmonic have a Bruckner album. Clarinetist Karl Leister and the Amadeus Quartet perform Brahms, completing the release.

GEORGE SZELL, right, Cleveland Orchestra music director, receives the first copy of the orchestra's first Angel Records' recording, from John Coveney, Angel's artist relations director. The five-record set features Emil Gilels as soloist in the Beethoven piano concertos.

OPERA REVIEW

Miss Freni, Raimondi Play 'Boheme' Roles to the Hilt

NEW YORK — Soprano Mirella Freni and tenor Gianni Raimondi were ideal as Mimi and Rodolfo in Puccini's "La Boheme" at the Metropolitan Opera on Monday (14). An excellent performance also was turned in by bass Jerome Hines as Colline.

Raimondi's "Che gelida manina" rang out. It was followed by an equally beautiful "Mi chiamano Mimi" from Miss Freni, who has recorded the role on Angel with a cast including Mario Sereni, who began last week's performance as Marcello.

Sereni, who has recorded for RCA and Angel, only sang for two acts before indisposition forced him to leave. He was replaced hy the veteran Frank Guarrera, who has recorded for Columbia and RCA. Marcello has long been one of Guarrera's strong roles.

Miss Freni, who also has recorded for RCA and London was boosted in an Angel ad, which listed her future recordings of Gounod's "Romeo et Juliet" and Mascagni's "L'amico Fritz." Her consistently fine Met performances can only add to her disk popularity.

Raimondi, whose recordings appear on Deutsche Grammophon and Everest, teamed with Miss Freni for the strength of the Third Act quartet. He also did well in that act's trio with Miss Freni and Guarrera. Miss Freni, whose "Addio" and death scene were poignantly sung, and

(Continued on page 72)

Music Teachers' Level Below Par: Foundation

LENOX, Mass.—The general level of public school music teachers was decried at a day-long seminar at Tanglewood on Oct. 11 sponsored by the Educational Foundation of American Women in Radio & Television. A discussion between traditionalists and the avant-garde also was part of the seminar.

Oliver Daniel, BMI vice-president in charge of concert administration, called opera "a dinosaur which actually died three decades ago." He explained that dinosaurs ate green leaves and died, while opera's green leaves were money. Daniel's point was that opera cost too much and gave nothing contemporary or revolutionary. He predicted that symphonic music would follow the same path.

Claude Monteux, conductor and music director of the Hudson Valley Philharmonic, defended "the establishment" in his remarks.

Daniel and Monteux agreed about the level of music educators. Monteux said young people could not be expected to develop a taste for fine music or ability as instrumentalists when instructed by "incompetents." He feared there would eventually be a shortage of good musicians for symphonic orchestras if the situation were not corrected.

Daniel agreed, "If sex education was taught as badly as music (in the public schools) we wouldn't have to worry about the population explosion."

The seminar also included an afternoon session with J. Marks, Columbia pop artist and author of the forthcoming book "Rock and Other Four-Letter Words." Marks used mixed media in a discussion of "A Trip With Rock—the Musicology of the Avant-Garde."

OLIVER DANIEL, right, BMI vice-president in charge of concert administration; Claude Monteux, music director of the Hudson Valley Philharmonic Society, and Julie Chase of WTAG, Worcester, Mass., past president of American Women in Radio and Television (AWRT), participate in a music seminar at Tanglewood on Oct. 11 under sponsorship of the Education Foundation of AWRT. More than 125 persons attended the seminar, which preceded the two-day AWRT area conference at South Egremont, Mass.

Philharmonic Names Myrow A Composer-in-Residence

NEW YORK—Fredric Myrow has been appointed composer-in-residence with the New York Philharmonic for the 1968-1969 season. The assignment has been made possible through a Rockefeller Foundation Grant to the orchestra.

Nonesuch Records recently recorded his "Songs From the Japanese." Myrow was commissioned by the Young Musicians Foundation of Los Angeles in 1961 to write "Symphonic Variations." The Santa Cecilia Orchestra of Rome premiered his "At Twilight" during the two years of his Fulbright Fellowship for study at Santa Cecilia Academy with Goffredo Petrassi.

He returned to the U. S. in 1964 and became pianist and composer with Buffalo's Center for Creative and Performing Arts under Lukas Foss. The following year he received a

(Continued on page 72)

Nonesuch Releases Early Recording By Wunderlich

NEW YORK—An early recording of Fritz Wunderlich singing the 20 songs of Schubert's "Die Schoene Muellerin" is being issued for the first time in the U. S. by Nonesuch Records this month. The work on one LP also features Kurt Heinz Stolze on piano.

The tenor, who died in 1966, recorded the song cycle a second time. This version is available on a two-record Deutsche Grammophon set. The Nonesuch performance was waxed in 1957 and is being issued by that label for comparison in musical and vocal approach, which should be of special interest to professionals and to collectors of vocal pressings.

First recordings of the overture to Francesco Uttini's "Il Re Pastore" and ballet excerpts from Johann Gottlieb Naumann's "Gustaf Wasa" are included in an album of lesser-known Swedish music of the 18th century. The album features extensive excerpts from Johan Helmich Roman's "Drottningholmsmusique." All of the works in the set were performed at Drottningholm, the Swedish summer palace and theater.

Pianist Noel Lee has a Stravinsky collection that includes first stereo releases of "4 Etudes, Op. 7," "Ragtime," "Tango," and "Circus Polka." The Penny whistlers have an Explorer series album of songs of Bulgaria, Poland, Russia and other Eastern cultures.

COL. PREPARES CORRECTED LP OF 'CONCERTO'

CLEVELAND — Columbia Records will service retail accounts with a corrected copy of Brahms' "Piano Concerto No. 1" with soloist Rudolph Serkin and the Cleveland Orchestra under George Szell by the end of this month.

Szell has sent the following telegram to several key dealers in New York, Philadelphia, Boston, Washington and Chicago:

"Urgently request do not sell your present stock. . . Columbia Serkin-Szell Brahms' 'First Piano Concerto,' Disk MS 7142 and Tape MQ 1008, because these are defective and acoustically distorted. Following my protest, Columbia preparing corrected version which should reach you within two weeks in exchange of your present stock."

'Barber' to Be Taped for NHK

NEW YORK — The Metropolitan Opera's first performance of Rossini's "Il Barbiere di Siviglia" this season, listed for Nov. 7, will be videotaped for Nippon Hoso Kyokai (NHK) the Japanese Broadcasting Corp.

NHK also will tape the opera's dress rehearsal three days earlier. The final tape will be the result of the two sessions. No changes in performance are contemplated because of the taping. NHK has developed the image - orthicon tube, which makes possible the videotaping in color of actual performances without any change in stage lighting.

The performance will be Teresa Berganza's first Rosina with the Met, while Richard Bonynge will be conducting the work here for the first time. Also featured in the cast are Mario Sereni as Figaro, Luigi Alva as Count Almaviva, Girgio Tozzi as Don Basilio, and Fernando Corena as Dr. Bartolo.

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This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1 (Billboard Award)	1	HOROWITZ ON TELEVISION Vledimir Horowitz, Columbia (No Mono); MS 7106 (S)	6
2	4	ROYAL FAMILY OF OPERA (3 LP's) Verious Artists, London (No Mono); RFO-S-1 (S)	S
3	2	SOUNDTRACK: 2001: A SPACE OOYSSEY MGM (No Mono); SIE 13 ST (S)	11
4	3	MOZART: CONCERTOS NOS. 17 & 21 (Elvira Madigan) Ande/Camerata Academica ot tha Salzburg Mozartaum (Ande), DGG (No Mono); 138/783 (S)	38
S	6	SELECTIONS FROM 2001: A SPACE ODYSSEY Philedelphia Orch. (Ormendy)/New York Philhermonic (Beinstein), Columbia (No Mono); MS 7176 (S)	11
6	S	DONIZETTI: LA FILLE OU REGIMEN (2 LP's) Sutherlend/Paverotti/Veiious Artists/Royal Opera House Orch. (Bonynge), London (No Mono); OSA 1273 (S)	7
7	7	R. STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormendy), Columbie ML 5947 (M); MS 6S47 (S)	13
8	10	WEST MEETS EAST, VOL. 2 Yehudi Menuhin & Revi Shanker, Angel (No Mono); S 36026 (S)	14
9	9	MY FAVORITE CHOPIN Ven Cliburn, RCA Victor LM 2576 (M); LSC 2S76 (S)	134
10	8	SHOSTAKOVITCH: SYMPHONIES NOS. 2 & 3 Royal Philheimonic (Gould), RCA Victor (No Mono); LSC 3044 (S)	8
11	11	MOZART: CONCERTOS NOS. 21 & 24 Robert Casadesus/Clevelend Orch. (Szell), Columbie (No Mono); MS 669S (S)	15
12	12	R. STRAUSS: ALSO SPRACH ZARATHUSTRA Chicego Symphony (Reiner), RCA Victor LM 2609 (M); LSC 2609 (S)	14
13	13	UP, UP ANO AWAY Boston Pops (Fiedler), RCA Victor (No Mono); LSC 3041 (S)	7
14	1S	WEST MEETS EAST Yehudi Menuhin & Ravi Shanker, Angel 36148 (M); S 36148 (S)	68
1S	14	IVES: THE FOUR SYMPHONIES (3 LP's) Philedelphia Orch. (Ormandy)/New York Philharmonic (Bernstein)/The Amarican Symphony (Stokowski), Columbie 03S 783 (S)	4
16	17	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbie ML 6388 (M); MS 6988 (S)	71
17	16	GLORY OF GABRIELLI E. Power Biggs/Various Artists/Columbia (No Mono); MS 7071 (S)	33
18	34	WAGNER: DES RHEINGOLO (3 LP's) Various Artists/Berlin Philharmonic (Karajen), OGG 139 226/28 (S)	2
19	26	TCHAIKOVSKY: CONCERTO NO. 1 Van Clibum, RCA Victor LM 22S2 (M); LSC 22S2 (S)	116
20	20	SONGS OF ANDALUSIA—VICTORIA DE LOS ANGELES Angel SFSL 36468 (S)	3
21	22	ORFF: CARMINA BURANA Janowitz/Fischer Dreskau/Stolze/Schoenberg Children's Chorus/Orch & Chorus of German Opera Berlin (Jochum), DGG (No Mono); 139 362 (S)	3
22	23	NONESUCH GUIDE TO ELECTRONIC MUSIC (2 LP's) Paul Beever/Bernard Krause, Nonesuch (No Mono), HC 73018 (S)	13
23	24	ART OF LAWRENCE TIBBETT RCA Victrole, VIC 1340 (M), VICS 1340 ( )	8
24	36	ART OF ALEXANOER KIPNIS Seraphim 60076 (M); (No Stereo)	9
25	33	BACH ORGAN FAVORITES, VOL. 1 E. Power Biggs, Columbia ML S661 (M), MS 6261 (S)	19
26	19	SATIE: PIANO MUSIC, VOL. 1 Aldo Ciccolini, Angel (No Mono), S 36482 (S)	21
27	3S	J. STRAUSS: BLUE DANUBE Berlin Philhermonic (Karajan), DGG (No Mono); 139 014 (S)	20
28	32	CHOPIN NOCTURNES (2 LP's) Artur Rubinstein, RCA Victor LM 7050 (M); LSC 7050 (S)	4S
29	31	GOLDEN AGE OF OPERETTA (2 LP's) Joan Sullieiland/New Philharmonic Orch (Bonynge), London (No Mono); OSA 1268 (S)	31
30	30	VERDI: RIGOLETTO (3 LP's) MecNeil/Gnst/Gedda/Verious Artists/Roma Opera (Molinari-Radelli), Angel SCL 3718 (S)	3
31	28	LEONTYNE PRICE—PRIMA DONNA, VOL. 2 RCA Victor LM 2968 (M); LSC 2968 (S)	56
32	27	MAHLER: SYMPHONY NO. 6 (2 LP's) New Philhermonic Orch. (Barbirolli), Angel SB 3725 (S)	4
33	25	BERLIOZ: SYMPHONIE FANTASTIQUE/LELIO (2 LP's) Various Artists/London Symphony (Boulez), CBS (No Mono); 32 81 0010 (S)	8
34	18	ROSSINI RARETIES Montserral Cabelle/RCA Itallano Opere Orch & Chorus (Cillerio), RCA Victor LM 301S (M); LSC 301S (S)	21
35	21	BACH ORGAN FAVORITES, VOL. 3 E. Power Biggs, Columbia (No Mono); MS 7108 (S)	17
36	37	GRANADAS: GOYESCAS (Complete) (2 LP's) Alicia Oe Larroche, Epic (No Mono); B2C 165 (S)	2
37	—	R. STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philhermonic (Bohm), DGG 136001 (S)	1
38	38	BERLIOZ: REQUIEM (2 LP's) Schrier/Bavarian Radio Orch. & Chorus (Munch), DGG 139 264/65 (S)	4
39	39	THAT PHILADELPHIA SOUND (2 LP's) Philadelphia Orch. (Ormandy), Columbia M2X 786 (S)	2
40	40	VEROI: ERNANI (3 LP's) Price/Bergonzi/Verious Artists/RCA Itallano Orch (Schippers), RCA Victor LM 6183 (M), LSC 6183 (S)	32

Play 'Boheme' Roles to Hilt

• Continued from page 71

Raimondi made their Met debuts several years ago in the same performance of "La Boheme."

Hines, who has recorded for Columbia, RCA, Epic, London, Angel and Word, was in splendid voice throughout, with his fourth act aria a gem. Fernando Corena, who appears on London, RCA, Richmond, Everest, Urania and Vox, had an effective vignette as Benoit.

Lorenzo Alvary the Alcindoro, and Russell Christopher, the Schaunard, also were capable. Colette Boky, filling in for the indisposed Judith DePaul, sang Musetta. Francesco Molinari-Pradelli, who has recorded on London and Angel, led a tight performance. He also was boosted in an Angel ad, which included his current "Rigoletto" with Cornell MacNeil, Reri Grist and Nicolai Gedda.

FRED KIRBY

'Dream' Waltzes Briskly Along

NEW YORK—A bygone era came alive at Philharmonic Hall on Tuesday (15) as Oscar Straus' lilting "A Waltz Dream" charmed a near sellout audience in the opening concert of the Little Orchestra Society's season. Sparkling performances by soprano Teresa Stich-Randall and tenor William Lewis highlighted the staged concert version of the Viennese operetta. Soprano Lee Venora was another asset.

Miss Stich-Randall showed she was completely at home with the lighter piece as she is in full-scale opera. From her duet with Elisabeth Farmer, she was in glowing voice. And her portrayal was delightful. Miss Stich-Randall's long list of recording credits includes albums on Westminster, Bach Guild, RCA, Angel, Epic, Vox, Nonesuch, Archive, Vanguard and Music Guild.

Lewis' duet with Robert Hale who was fine throughout, was a high spot of the first act. While the performance was in English, the duet's two encores were sung in German. From the duet on, Lewis sang well and his voice was rich. He has recorded for Columbia and Vanguard.

Miss Venora's final waltz was a high spot for her. Her portrayal of Franzi was pert and fitting throughout. She has recorded for Columbia and Command. Emile Renan and David Rae Smith handled their roles well, also.

Ralph Herbert, who staged the performance, served as narrator, explaining the action and some of the omitted dialog. A second-act ballet by Edward Villella and Patricia McBride of the New York City Ballet Co. also was a delight.

Thomas Scherman conducted at a brisk pace, keeping the frothy bon bon moving. He has conducted the Little Orchestra Society on Decca and the Vienna State Opera Orchestra on Desto.

FRED KIRBY

Everest in 41-LP Release

• Continued from page 71

Wilhelm Furtwaengler and the Berlin Philharmonic offer Beethoven's "Symphony No. 9" with Elisabeth Hoengen and Peter Anders among the soloists. Another album with Furtwaengler and the Berlin includes a rehearsal session of the first movement of Schubert's "Symphony No. 8 (Unfinished)" with Furtwaengler talking to the orchestra. This pressing also has music of Brahms, Richard Strauss and Mozart.

Guitarist Charlie Byrd and counter-tenor Richard Levitt have a disk of English music. Edith Bauer-Sleis and the Vienna Chamber Ensemble are featured in virtuoso classical mandolin music. Maria Livia Sal Mareos performs classical Brazilian guitar music with ensemble.

Julius Hermann conducts the Deutschmeister Band in a collection of military marches. The Schoenfeld Duo make their disk debut with premier recordings of violin-cello sonatas of Ravel, Honegger and Villa Lobos. Completing the release is another first recording as members of the Gregg Smith Singers perform Brahms' complete quartets for four voices and piano.

Myron Named

• Continued from page 71

Fromm Foundation Commission with Gunther Schuller premiering his "Musics for Orchestra I" at Tanglewood that summer.

Myrow returned to Europe with a Guggenheim Grant. He received a Dimitri Mitropolous Commission to compose a work for the 125th anniversary of the Philharmonic. Leonard Bernstein will conduct the work's first performance on May 8. Fromm also has been awarded three BMI Student Composer's Awards "Symphonic Variations" in 1961, "Chamber Symphony" in 1963 and "At Twilight" in 1964. He also received a Rockefeller Grant-in-Aid for 1967-1968 and six successive ASCAP awards for classical music. Myrow recently received a Serge Koussevitzky Memorial Foundation Commission for an orchestral work.

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Operators, One-Stops, Labels in Hot Debate

• Continued from page 1

Glassman, explaining the one-stop's difficulty in sifting through "150 new releases a week," had said, "We have 15 salesmen call on us every week. These are strictly hype operators. We see a lot of unadulterated junk."

Hoffman said, "I hear you complain that you sit with hype artists. Maybe some of those records you have trouble buying were ones the salesmen tried to show you."

Glassman stood his ground. At one point he challenged A&M's Bob Fead, who had said no one-stop ever complained about product availability. "I'll give you an order for six numbers right now," Glassman said.

Nearly every aspect of manufacturer-to-one-stop-to-operator relations was covered, including Little LP's. A show of hands revealed that the majority of operators in the packed room wanted Little LP's. The same hands were raised when MOA's Bill Cannon asked if they had trouble obtaining them. Chicago one-stop owner Fred Sipirra, who had presented Cannon with a football helmet for "protection," told the group that he "had been unable to buy Little LP's from Seeburg" when the Chicago manufacturer first introduced them.

Fead said record companies "go to considerable expense to produce Little LP's. If we relied on Little LP's to pay the rent we would be in trouble," he said.

A discussion of the importance of trade paper charts also erupted. Acting as spokesman for the weekly record industry trade papers, Billboard publisher Hal Cook said, "We have made a full disclosure of our chart methodology and have suggested

(Continued on page 75)

HOWARD N. ELLIS, new Music Operators of America president.

Pool Makers Write Orders

By BEN OLLMAN

CHICAGO — Ease in servicing was a major theme of pool table manufacturers at the Music Operators of America (MOA) show. A rumored controversy over one manufacturer's tournament proved false. Like several other manufacturers, United

(Continued on page 74)

Panelists Hail Big Tourney

By RON SCHLACHTER

CHICAGO — Calls for national tournaments, shuffleboard and bowlers were heard repeatedly at the Music Operators of America (MOA) tournaments seminar, held here during the recent exposition.

"I want 8-ball pool to be a national tournament," said panelist Ben Spaulding, Phoenix. "The only way to put pool over the top is to run it as a national event. But it needs promotion. We must not let this die because it's a good game. I got into the pool table business not to lose locations. With tournaments, we can exclude people who own their own equipment."

Vic Van Der Leenden of Montauk, Long Island, told the SRO audience in the Sherman House how he was able to get new locations from the tournaments:

"People who wouldn't hear of us putting a table in their place were now calling us. We picked up our income 20 to 30 per cent."

Bill Kobler, a competitor of Van Der Leenden, agreed on the success of the tournaments and added, "I became acquainted with a lot of competition. Working closely together during the tournament, we got to know each other better and were able to work out our problems."

Joe Westerhaus Jr., another

(Continued on page 75)

MOA Show Performers

ARRAY OF RECORDING TALENT presented to the Music Operators of America (MOA) last week. Among the many performers, from left (across top), Columbia's Johnny Cash, Dot's Hank Thompson, Columbia's Debbie Lori Kaye, Monument's Boots Randolph; (bottom row from left), Scepter's B. J. Thomas, Decca's Jeannie Brittan, Monument's Charlie McCoy and Carla Thomas, Stax/Volt.

Howard Ellis New President; Event to Remain in Chicago

By EARL PAIGE

CHICAGO—A growing, stabilized and more democratically organized Music Operators of America (MOA) met here last week and elected Howard Ellis president. Operator attendance was 1,500; there were 601 exhibitor people; over 100 new members were signed. Exhibitors said they did more business than in any MOA in recent years.

The only sour note was complaints on the condition of rooms. The Sherman House Hotel is in the middle of a major renovation program.

Ellis, a Nebraskan, announced a major public relations program that will include a Coin-Operated Music and Amusement Month promotion augmented by a public relations kit. An MOA civic service award is among other plans.

Board chairman Bill Cannon promised to carry on MOA's work with record companies. Executive vice-president Fred Granger said MOA's copyright battle (still undecided) was worth the cost of dues alone and stressed four insurance programs MOA has developed.

In a highly dramatic session, MOA members elected Les Montooth, a Peoria, Ill., operator, as treasurer, replacing A. L. Ptacek, who became secretary. A tie vote was resolved when Henry Leyser, Oakland, stepped aside in the treasurer contest.

"I think this election proves MOA is stronger than ever," said Leyser afterward, denying that his status as a jukebox manufacturer representative figured in the vote. Although rumors persisted that an "old guard" contingent had maneuvered in Montooth's behalf, several directors insisted the Peorian's nomination was spontaneous.

Leyser, along with eight others, was elected to MOA's streamlined vice-president roster. The others: Harlan Wingrave, Thomas Greco, Russell Mawdsley, Ted Nichols, John Trucano, William Anderson, Lawrence LeStourgeon and Robert Nims. Hal Shinn was re-elected sergeant-at-arms.

Ten new directors are Jim Stansfield, La Crosse, Wis.; Sam Weisman, Baltimore; Ed Zorinski, Omaha; Mrs. Leoma Ballard, Bell, W. Va.; George Holtzman, Brooklyn; John Snodgrass, Albuquerque; Jon Brady, Charlotte, N. C.; Hy Lesnick, Richmond, Va: A. L. Witt, Greenville, S. C., and Norman Pink, Minneapolis.

(Continued on page 75)

BILL CANNON, Music Operators of America board chairman, took time out during the convention to see the Jeff Beck Group at Chicago's Kinetic Playground. From left, Aaron Russo, Kinetic Playground; Mort Hoffman, Epic; Beck, Cannon; Richard Schulman, Kinetic Playground; Ron Brittain, WCFL; Bud Stebbins and Rick Blackburn of Epic.

Games Capture Today's Life

By RON SCHLACHTER

CHICAGO — An integrated football team, the popular pastime of jogging and the fast action of ball play were all represented in the amusement games exhibited here at the recent Music Operators of America (MOA) Exposition.

Pro-Bowl, a domed football game by U. S. Billiards, Inc., features offensive and defensive play with black and white manikins on each team. Two or four persons can play.

Two dome cover games were on display at the Cointronics exhibit. Zap-Ball is a highly competitive two-player game employing the use of high-speed air jets. Defensive and offensive play is conducted by firing air jets at a small brightly colored ball.

Space-Hockey is based on the same concept and has a black-lighted playing field. The game includes a sophisticated computer language binary counter for time readout and eye-catching appeal.

Hockey is also the name of the game for Chicago Coin's new

(Continued on page 74)

Quality Sound Emphasized At MOA

CHICAGO — Jukeboxes shown at the Music Operators of America (MOA) emphasized quality sound reproduction. In audio/visual, the emphasis was toward more dramatic subjects, in some cases, a "girlie" approach. Background music was more sophisticated.

Among major jukebox makers, Wurlitzer showed its Americana III, which uses a stereo system consisting of two 6-inch middle sonic speakers, two 3-inch by 5-inch tweeters and two 12-inch woofers. The firm had many comments on its animation, which shows cars "crossing" a bridge and going up an outer drive.

Rock-Ola's Psychedelic Money Grabber also emphasizes sound, with higher-mounted stereo speakers, transistorized amplifier and a powerized remote control for better sound control by the location owner. The firm also showed its wall-mounted 430 model.

Rowe International, Inc., showed its present model, the Music Master, with the Phono-Vue unit, now improved with a

(Continued on page 78)

ICMOA Studies Mechanic School

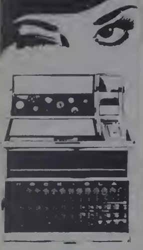
CHICAGO—How to make use of the National Institute of Coin Mechanics, Denver, was the subject of a general membership meeting here of the Illinois Coin Machine Operators of America Association (ICMOA). The meeting was held during the Music Operators of America (MOA) Exposition at the Sherman House.

Robert Rondeau, manager of Rondeau Sales Div. of Empire Distributing, Inc., Menominee, Mich., told the group that men, of their choice, may be sent to the school for 21 weeks with the entire expense paid by the federal government's Manpower Development Training Act.

"Wisconsin has sent 31 men to Denver and it hasn't cost any of the operators a dime," said Rondeau. "This is the first time that the government has recognized us as an industry."

EPIC'S Mort Hoffman accepts award from Music Operators of America's Bill Cannon.

See the new
PSYCHEDELIC
MONEY-GRABBER
from
ROCK-OLA
MODEL 440
100 SELECTIONS



ROCK-OLA MFG. CO.
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POLITICAL DEBATE sparked last waak's Music Oparators of Amarica mambarship maeting as Las Montooth (laft) and Henry Leysar vied for traasurar's offica. A tie vote rasultad and Leysar, latar made a vice-president, stepped aside.

Pool Makers Write Orders

• Continued from page 73

Billiards Art Daddis said, "business was excellent." Daddis said he had enough orders to keep his plant busy for four months.

Pool tournaments was a subject at most booths. U. S. Billiards conducted one on the floor. Valley Manufacturing Co. had an expert demonstrating trick shots.

Keith Merrifield and John Tyler, Brunswick Corp., were kept husy explaining the simplified technique of re-covering pool tables without removing the slates.

Aaron Goldsmith, All-Tech Industries, told operators they could cut re-covering time in hall with his firm's new table rail features.

"We're letting the other people go to the 'different look' in pool tahles," said Sol Lipkin, American Shuffleboard. "We're staying with the conventional looking table, but with refinements such as our billiard ball drop chute."

Refinements were also pointed out at the Irving Kaye exhibit and by Diplomat, where Milton Green and Abe Weisberg greeted operators.

Frank Schroeder, Fisher Manufacturing, said the Marquee pool tahle with steel reinforced honeycomb slate playfield was "rediscovered" at the show.

Another exhibitor, National Shuffleboard Billiard Co., announced plans for erecting a new plant on an 8½-acre site in Green Brook, N. J.

Games Capture Today's Life

• Continued from page 73

two-player Hockey Champ. Playing time is adjustahle to two, three, four or five minutes per game

Sega featured its Motorpolo, Periscope and Helicopter at the show. The two players in Motorpolo attempt to manipulate their bike riders to propel a ball into the respective goals

Periscope boasts a realistic sound system and visual explosion flashed on back scene when a player makes contact with a moving ship. For Helicopter, a player scores points hy making a correct landing on flashing world capitals.

Another Periscope game was on display at the Taito exhibit. This model registers scores of one, two or three points depending on the placement of the hit.

Jogging Craze

D & R Braun Corp. has capitalized on jogging craze with Mister Jogger. The participant, who has shown how far he has traveled, receives a rating on a scale ranging from very poor to excellent.

Also on display by the company was a word game called Unscramble. The object of the game, which is not to be confused with a quiz game, is to unscramble three-letter words as fast as possible.

New games on display Midway were Mini Boxe and Golden Arm. The former is a boxing contest, while the latter is a grip tester.

Williams featured its two new games, Pit Stop and Space Pilot Pit Stop, a two-player flipper game, offers auto racing competition for total laps and high scores. A player can advance his car 14 different ways and scores one lap each time his car passes the finish line.

Space Pilot allows the player to manipulate the space craft with twin control levers. There are four target pylons with changing targets and scoring values ranging from 50 to 500 points On display at the Bally exhibit were the company's two new flipper games, Rock Makers and Mini Zag, along with the 1969 Super Bally Bowler Mini Zag, a one-player game, features a Zagger Lane where a captive ball can repeatedly score to 400

Knowledge testing machines were displayed hy Mondial International, Inc.; Nutting Industries, Ltd., and Nutting Associates. Prof. Quizmaster, Mondial's entry, is designed for trouble-free operation and con-

(Continued on page 76)

New Equipment

NSM—160-Salection Prestige

Ear-level sound with base response supplied from a prassura chamber highlights the sound reproduction of this new Prastige, 16-selaction jukebox from NSM, sold in the U. S by ACA Salas & Servica Features include a fully transistorizad, 120-watt stereo amplifier, univarsal stepper, optional alarm, threa-wira ramota control, automatic voluma compensator, adjustable cradit unit, popularity matar with color guida, total play meter, and optional money countar.

WURLITZER unvailed its Americana III at Chicago's Bismarck Hotal recently From left, Bill Watts, Valiant Amusemant Inc Phoenix, Mort Levinson, National Coin Machina Exchange, Chicago Bert Davidson regional sales managar, and Paul Jacobs, United Distributors Milwaukee

Chicago Coin's
NEW 2-Player
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When 3 Similar Numbers Appear, As Ball Leaves Playfield, Bonus Values Are Scored! Top Hat Score Drums Are Stepped Up By Hitting Playfield Targets.

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Action Holes Kick Ball From Side To Side For Repeating Action And High Scores.

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Closes Opening Between 2 Flippers

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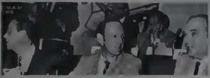
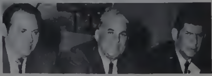
MOA Seminar Scenes

TOURNAMENT panelists during Music Operators of America (MOA) seminar. From left, Darlow Maxwell, Joe Westerhaus Jr. and Lou Osterman.

ATTENTIVE AUDIENCE during the overflow sessions on tournaments and one-stop/record programming.

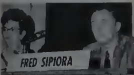


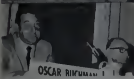
ONE-STOP chiefs LeRoy Davidson, Kansas City; Stuart Glassman, Milwaukee (center), and Joe Assunto, New Orleans (right).



TOURNEY EXPERTS (from left) Vic Van Der Leenden, Ben Spalding and Bill Kobler.

BILL CANNON, outgoing MOA president and chief inspiration behind the one-stop seminar (rear) as Leonard Silver (left) and Tommy Guarino wait to speak.





OMAHA one-stop manager Evelyn Dalrymple and Fred Sipiora, Chicago (above), and Redisco's Oscar Buchman and George Freeman (right below).

Big Tournaments

• *Continued from page 73*

panelist, owns Dime-N-Bowl, Inc., in Cincinnati. The sole business of this corporation is to organize and maintain coin-operated leagues on all types of coin-operated equipment in neighborbood taverns.

"Tournament is the answer for bowling machines," said Westerhaus. "They're not dead ducks. I believe there's a great need for a national tournament.

"There's also a need for advertising. The coin operator industry needs advertising and I think tournaments lend themselves well to this."

Other panelists participating in the seminar were Lou Osterman, Peoria, Ill., and Darlow Maxwell, Pierre, S. D. Robert Nims, New Orleans, served as moderator.

Operators, One-Stops, Labels Debate

• *Continued from page 73*

to the Federal Trade Commission that charts be part of the business rules record companies are governed by." Cook said a special booklet detailing Billboard's chart-making procedures was available free.

The effect of the seminar was immediate. MGM's Sol Handwerger called for regional jukebox programming seminars, and said MGM Records would participate. He also said, "MOA committees should meet with committees of other trade associations, sucb as Record Industries Association of America."

Sonny Kirslen, Liberty Records national sales director, said his firm would commence a direct mailing to operators. James Stewart, president, Stax-Volt, said his firm would shortly be sending out a national newsletter to operators. Both Oscar Buchman, Redisco, and Bob Garmisa, Garwin Sales, suppliers of Little LP's, were enthusiastic about the convention.

Mel Kahn, Chicago branch manager, London Distribuitng, ordered "oldie" singles in quantities up to 1,000, as a result of learning what jukebox operators wanted.

Ellis New Persident

• *Continued from page 73*

MOA's midyear directors' meeting will be held in New Orleans, unless the copyright revision bill, left pending in a Senate subcommittee, forces a Washington meeting. "Several cities as a directors' meeting site were considered," Granger said. "The subject of changing the convention from Chicago was also brought up, but the directors were unanimous in wanting to stay here."

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EACH model also has these features:
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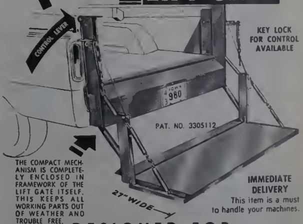
TOMMY LIFT GATE



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IMMEDIATE DELIVERY
This item is a must to handle your machines.

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ONLY ONE CONTROL LEVER TO OPERATE.
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BUILT-IN RELIEF VALVE PREVENTS OVERLOADING. (Will lift up to 900 lbs.)
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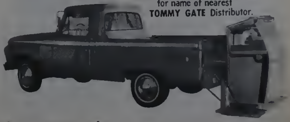
Anyone or any Service Man can install easily. $390.00 COMPLETE F.O.B. WOODBINE, IOWA INCLUDES FEDERAL EXCISE TAX
Available at your Phonograph or Coin Operated Machine Distributor, or contact WOODBINE MFG. CO., Woodbine, Iowa, for name of nearest TOMMY GATE Distributor.



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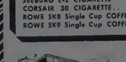
ROWE 14 AMBASSADOR, COINMASTER, 40c-45c	$ 40
ROWE 14 AMBASSADOR, ALL COIN	70
ROWE 77 CANDY, COINMASTER	90
ROWE 77 CANDY, 25c CHANGER	125
STEELMADE 5290 CAN VENDER	400
SEEBURG E-2 CIGARETTE	35
CORSAIR 30 CIGARETTE . .	40
ROWE 5K8 Single Cup COFFEE	245
ROWE 5K9 Single Cup COFFEE	595



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Say You Saw It in the Billboard

NABLE WARNING

Vending Scheme Promoters in N. Y.

NEW YORK—Promoters of vending schemes have moved into this area again, according to Irwin Nable, Schoenbach Co., Brooklyn, who received his first phone call last week from a distressed victim. Nable, a past-president, National Vendors Association, said he was not surprised. "People on fixed salaries are ripe for these promoters. The problem is part of our current inflationary business condition."

Nable said the promoter in question was based in Pittsburgh and was selling one unit on a stand for $97. "At tops, this type of machine shouldn't cost over $26," Nable said. "The man told me he had answered an advertisement from the Pittsburgh promoter.

"Almost before he could lick the stamp and mail his answer, the promoter was calling on him in the Bronx. He asked for a $150 deposit.

"Somehow, the Bronx man obtained my phone number and he called me. I suggested he contact the New York Better Business Bureau, the post office authorities and the district attorney. I also told him he would be better off forgetting about the deposit."

Nable said the man was very interested in the vending business and relieved to know that there were many legitimate and established vending distributors eager to help new people get into bulk vending.

"Anyone on a fixed salary today is looking for extra money. The legitimate distributor is in a position to help new people and build them to a point where they might operate as many as 200 or 300 machines on a part-time basis.

Nable's recommendations:

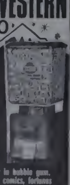
. . . The new vendor should be told that for every dollar he spends he will receive three, out of which will come the cost of commissions, merchandise and servicing. "This is not a fast money business," Nable said.

. . . The new vendor should install a full complement of machines, offering gum, candy, nuts and capsule merchandise in all price ranges. "I recommend at least a four-unit stand, and preferably a six-stand."

. . . The new vendor must keep machines serviced and be alert for new locations all the time. "He can't just put out a few machines and forget about them," said Nable.

NORTHWESTERN model 60

BULK-PAK



Will not skip or jam because of specially designed wheel and housing. Holds 1,100 individually wrapped FLEER'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption. Bulk loading.

BIRMINGHAM vending company

Captures Today's Life

• Continued from page 74

tains no photo electric cells or complicated circuits.

Nutting Industries IQ Computer boasts 3,800 questions, while Nutting Associates' Computer Quiz for Two offers person-to-person competition.

Kiddie rides were shown by All-Tech and Al Fischer. All-Tech's newest model is a boat ride that creates the motion of an actual speed boat, instead of the usual back and forward motion. The ride can be serviced from the bottom without being taken apart and its body boasts an impregnated finish in fiber glass.

Fischer's three new rides are Bozo the Clown, Dandy the Dragon and Geronimo. Bozo has a nose that lights up and has a jel-coat finish that never needs painting. While Fischer is just manufacturing Geronimo the Indian, it will soon be producing the horse to go with it. In the meantime the Indian will fit most available horses.

'BLUE SKY' STORY

Ronald Tomasso Tells How He Became Vendor

VINELAND, N. J.—Ronald Tomasso is among what is probably a growing number of new bulk vendors one generation removed from "blue sky" vending scheme promotions. He entered the bulk business after buying machines from another man who had paid $1,200 for 10 units, and after becoming acquainted with Alan and Richard Rake, Philadelphia distributors.

"I'm always looking for new ways to earn extra money," Tomasso said. "Once I operated an ice cream truck. When I saw an advertisement in the Philadelphia newspapers for these 10 machines I decided this might be worth investigating."

Tomasso phoned the man who had been "blue skyed," and then contacted the Rake brothers, who advised him on the nature of the bulk vending business. Tomasso's wife, Joyce, phoned the Better Business Bureau. With what the couple learned from the Rake brothers and other sources, they were sure the venture would be worth-while.

"The man advertising the machines worked in a newspaper office," Tomasso, a glass plant employee, said. "Six of the machines were located in the man's newspaper office. He was asking $250 for all 10 machines."

Tomasso, who has since increased the number of machines on his route, checks them on Saturday morning. "I usually put in nearly a full day from 7:30 a.m. to about 4:30 p.m."

Globes are washed and cleaned during spare hours each week. Tomasso and his wife also go over new products and capsulize items for Saturday's fills.

"Some of my best locations are taprooms, where I've installed nut machines. Charms go well in locations such as newsstands. Gum is a good item in grocery stores. There is no limit to the number of new locations," he said.

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MERCHANDISE—Leaf ball gum, wrapped gum, charms, filled capsules, panned candies, bulk & vacuum packed nuts, ball point pens, combs, 1¢ tab, 5¢ package gum, 5¢ & 10¢ vending pack candy bars

SUPPLIES—Empty capsules V—V1—V2, coin weighing scales, counters & wrappers, stamp folders, decals, route cards, padlocks, spray paints, machine cleaners & lubricants, paper cups for hot nut venders & hot beverages

EQUIPMENT—All Northwestern bulk venders, cast iron stands, wall brackets, sanitary & stamp venders, new & reconditioned bulk venders of all kinds, parts for all bulk venders

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N.W. 10 Col. 1¢ Tab Gum Mach.	18.00
Atlas 1¢ & 5¢ 100 Ct. Ball Gum	12.00
Acorn 5 Lb. Globe	10.50

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10¢ Lighter Mix	8.00
10¢ Big Dice Mix	8.00
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10¢ Western Mix	8.00
25¢ V2 Jewelry, 100 per box	.00
25¢ V2 Oogies 100 per box	18.00

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Wrapped Gum—Fleers 4M pcs	$1 .40
Wrapped Gum—Pal, 4M pcs	.00
Rain Blo Ball Gum, 2100 per ctn	7.95
Rain Blo Ball Gum, 1800 printed per carton	7.50
Rain Blo Ball Gum, 3550 per ctn	8.75
Rain Blo Ball Gum, 4 per c	.85
Rain Blo Ball Gum, 5 50 per ctn	8.85
Maltettes, 2000 per carton	8.40

15 Cartons minimum prepaid on all Leaf Brand Rain Blo Ball Gum

Adams Gum, all flavors, 100 ct	.45
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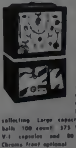

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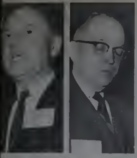
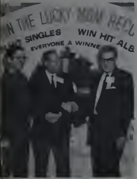
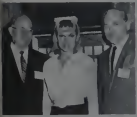


FRED GRANGER (left) and Nicho-ls Allen gave reports.

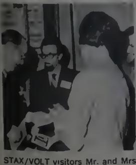


MGM RECORDS' Sol Handwerger congratulates new Music Operators of America (MOA) president Howard Ellis (right). MOA board chairman Bill Cannon is on left.



COLOR-SONIC'S R. E. Horner and M. S. Greenman (right) pose with Suzanne.

MIDWAY'S Marcine Wolverton and Hank Ross (center) with Al Bettleman (right).



STAX/VOLT visitors Mr. and Mrs. John Masters chat with James Stewart and Ewell Rousell (in rear).

HUGE DISPLAY OF GAMES with Irving Kaye, Bally and Williams taking up large areas.

LEN SCHNELLER (arms folded at left) watches the U. S. Billiards' pool tourney.

A. D. PALMER (right) in the Wurlitzer suite.

LIBERTY'S Russ Bach (center) with Wayne Hesch and Mrs. Isabel Hesch.

COLUMBIA record man John Galobich and Gordon Pelzek of Milwaukee (left).

ROCK-OLA suite crowd.

ROCK-OLA'S Ed Doris poses with a couple of lovely visitors to the firm's attractive exhibit.

Music Operators of America Show

ACHING FEET bother MOA's Bonnie York.

ALL-TECH'S Aaron Goldsmith, Leon Gomberg, Robert Leger and Mel Blatt.

MOA president Howard Ellis and his wife visit Epic's singer, Vivian Reed (second from left) and Mort Hoffman (right).

LOU SINGER, Amusement Engineering, Omaha (left), and "Si" Redd of Reno, Nev.

DECCA'S Jeannie Brittan with Billboard's Don Ovens.

MURRAY FICHELSON, ACA Sales & Service (left), shows the Prestige.

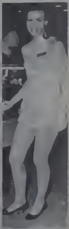
SOL LIPKIN (center) with Wally and Lou Osterman of Peoria at American Shuffleboard booth.

CHICAGO COIN'S Mort Secore in the middle of two operators.

FISCHER FELLOWS talk pool tables.

ART DAODIS (right) shows a visitor his United Billiards line.

SEEBURG'S John Stuperetz (right) expains the firm's radically new Tobacco Counter evnder as Lew Rubin watches camera.



COINTRONICS' lovely model.

WURLITZER'S booth carried out a stock market theme. The gentlemen in front here seem to be listening to ticker tape.

VALLEY'S trick shot expert.

JACK HARPER, president, Rowe International, Inc. (far right), chats with operators in the firm's large booth.

Quality Sound Emphasized at MOA

• Continued from page 73

mechanism that cuts off the film after any-length recording. The firm also conducted a survey on its burglar alarm and Rowe-vue, slide-film feature.

Seeburg, which did not show its new model, in deference to distributor showings, is known to have put more emphasis in sound reproduction this year. At MOA the firm also showed its console home stereo system.

ACA Sales & Service showed its new Prestige 160-selection phonograph, which features ear-level speakers and a pressure chamber system for base response.

Cameron Musical Industries, Ltd. also stressed sound in a unit that utilizes the component approach with speakers that can be mounted anywhere in the location. The unit was shown outside the MOA.

Color-Sonics, Inc., showed its Combi 150, which accommodates 24 films and 64 records. The firm has over 200 films available and has recently signed up another film producer. The unit has a six-speaker stereo system.

Cinima Manufacturing showed its Color-Tek visual unit. The firm has 36 topless and 40 "Beaver" type films available.

Background music systems were shown by Rowe International, Inc., Ditchburn Organization, Cine-Sonic Sound and Tape Athon.

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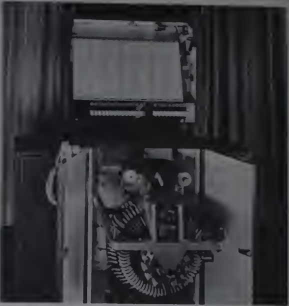

Cameron—140 Selection Phonograph

A component approach to furnishing coin-operated music is incorporated in this new jukebox from Cameron Musical Industries, Ltd. The unit has four sections that can come apart or remain (as shown): the selector, two speaker enclosures and the console. A solid-state 100 watt amplifier powers the unit. The speaker enclosures contain two 10-inch speakers with a 30 to 18,000 cycle range. Twenty Little LP's can be programmed. With two mechanisms, one loaded with background music controlled by a non-coin-operated selector accessory unit, and the other with popular selections, a location could be programmed for both automatically selected background music and coin-operated popular music. Cabinetry is available in a number of Formica finishes.

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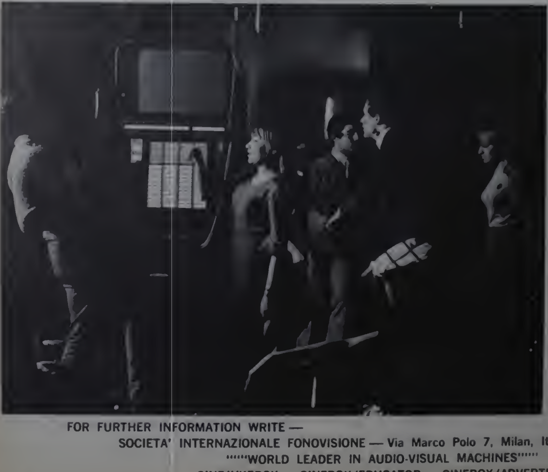

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RCA to Introduce New Logo In Japan This Month

TOKYO—RCA Records' new logo will be introduced to the Japanese market at the end of this month, announced RCA and the Victor Company of Japan, at an inauguration party held last Friday (18) at the Palace Hotel, Tokyo.

More than 600 persons heard Dario Soria, RCA's division vice-president, record international department and Hitoshi Momose, president, Victor Records, Japan, introduce the start of a three-month campaign for the label.

Initial releases include new Japanese talent who will record exclusively for the RCA label, and international names. The first release will reach distributors on Friday (25).

Plans to introduce RCA to Japan were made in May when RCA and the Victor company signed an agreement.

"Important Step"

At the party Soria said: "This is an important step to have the new RCA logo and label known in every country of the world. The phonograph record has brought RCA into more homes in more countries than any other RCA product. Its introduction in Japan is a milestone which will bring the trademark to Japan with its 100,000,000 citizens."

On behalf of Japan Victor, Momose stated that Japan Victor and RCA had first started doing business together in 1927 when Japan Victor was first established.

In the initial RCA release for Japan will be the film soundtrack of "Head," the Monkees' first film. The group has recently completed a successful tour of Japan. Also in the first release is Tchaikovsky's "Pathetique Symphony" by the Philadelphia Orchestra, conducted by Eugene Ormandy, which marks the orchestra's return to the RCA label after 25 years.

Four Japnese language singles and two Japanese language albums are included in the first releases and, taken from RCA International catalog, an album of the Chicago Symphony conducted by Seiji Ozawa, the first Japanese conductor to gain international fame in the classical field.

Among the dealers and distributors attending the festivities was American singer, Peggy March, highly popular in Japan through her Japanese-language singles, recorded in Japan.

Following the party, Soria visited Hong Kong, New Zealand and Australia for meetings with officials of RCA subsidiaries and licensees in those countries.

WORLD MUSIC of Brussels held a cocktail party at the Martini Center, Brussels, to present citations to writers of international hits Jo Van Wetter ("La Playa"), Will Tura ("Je me sens tres seul"), Peter Packay ("Jazz in the Rain") and Joe Heyne ("The Petite Waltz"). After receiving his citation, Joe Heyne, left, is congratulated by World Music general manager Felix Faecq.

VOGUE PUSHING 2 ARTISTS FOR THE BRITISH MARKET

LONDON—Vogue, the first French record company to set up an office in London, is aiming to open up the U. K. market to recordings in English by its top male artists, Antoine and Jacques Dutronc.

This was revealed to Billboard by Alain Boublil, head of Vogue's U. K. operation which came into existence Oct. 1.

Said Boublil, who is commuting weekly between Paris and London, "Our aim is to strengthen our ties with Pye in order to get a deeper knowledge of Pye product and to achieve more effective promotion in France of Pye artists like the Kinks and Sandie Sbaw.

"But we also plan to have our own product released here and Antoine, who won two prizes at the Rio Festival and who has already made a big impact in Italy, will be recording an album in English.

"In addition, I shall be on the lookout for independent English product, or new artists, for the French market."

Address of Vogue's London operation is 30, Sussex Place, London, W.2

CBS in London Promotes Execs

LONDON — A number of executive staff promotions have taken place at CBS following the resignation last week of the company's sales manager Carl Denker. Denker has left CBS to become managing director of the independent label Morgan.

CBS managing director Ken Glancy has appointed pop product manager Jack Florey sales manager. Florey joined CBS in October 1967, from EMI where he had been deputy marketing manager, middle repertoire.

Florey reports to marketing maoager Olav Wyper who now assumes responsibility for both marketing and sales.

Field sales manager Len Carpenter has been appointed deputy sales manager. Radio TV exploitation manager Ian Hockridge becomes pop product manager. His place is taken by Martin Humphrey of the promotion department.

Carl Denker, who joined CBS here 18 months ago from New York, has been involved with the Morgan operation since April and has a 30 per cent

(Continued on page 87)

CMD Makes Rights Deal

MILAN — CGD has acquired Italian rights for the recordings of French singers Francoise Hardy (Vogue) and Enrico Macias (Philips). The deals follow meetings between CGD's Giuseppe Giannini and Lionel Roc, manager of Francoise Hardy, and Vic Talar, manager of Enrico Macias.

(Continued on page 87)

Artone Top Pop Label in Holland —Captures Eight Edison Awards

AMSTERDAM — Artone, the Dutch company representing CBS and United Artists in Holland, emerges as the top label for popular albums following the announcement of the 1968 Edison Awards in the pop music category.

Eighteen albums were chosen for awards, out of a total of 489, representing 82 labels, and six awards went to product released or distributed by Artone.

Selection was made by a jury consisting of Frans Bolen, David Hoofdstede, Co de Kloet, Nico Knapper and Joop de Roo, presided over by Dolf van der Linden. Of the eighteen albums receiving awards, six were local productions.

The awards will be presented on March 7, 1969.

Winning albums are: "Ot en Sien," by Martine Bijl (Relax)-Iramac; "I've Gotta Song for You," by Shirley Bassey (United Artists)-Artone; "Bookends," by Simon and Garfunkel (CBS)-Artone; "Blue Burton," by Ann Burton-Artone; "Stairs," by the Theo Loevendie Three-Artone; "The Notorious Byrds Brothers," by the Byrds (CBS)-Artone; "Soul Connection," by the Rotary Connection (Chess)-Artone; "Wild Flowers" by Judy Collins (Elektra)-Negram-Delta; "Ja Zuster Nee Zuster" (TV musical-three-album set) (Decca)-Phonogram; "Valley of the Dolls," by Dionne Warwick (Scepter)-Phonogram; "Picknick," by Boudewijn de Groot (Decca)-

(Continued on page 82)

Anthology on Mini Albums

BADEN-BADEN — Wergo Schallplatten GmbH of Baden-Baden, producer of the Studio Series of New Music, is launching an anthology of 20th century music on 7-inch mini LP's.

The series, "Wergo Pocket Discotheque of New Music" will include with each album a text with a commentary on the works and their composers.

Wergo is currently preparing the first series of 10 mini LP's for release in November and will issue a total of 25 records before the end of the year. Composers represented will include Debussy, Hindemith, Schoenberg, Penderecki, Ligeti, Berio, Lutoslawski and Stockhausen.

BAUER FORMS ISAR-TON

MUNICH — German folk music specialist Alfons Bauer has formed his own label, Isar-Ton and signed a contract with Electrola for world-wide distribution through the EMI network.

Bauer's product was originally distributed by Electrola and thirteen of his albums have been released by Capitol in the U. S. A., where Bauer has made a number of tours and TV appearances.

Bauer has his own recording studio at Gauting near Munich and will concentrate on folklore recordings with the Sternthaler Brass Music and the Almdudlers, and will also record for the new label on zitber.

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Wright Publishing for Sale; Expects Bidding of $1.8 Mil.

LONDON — The Lawrence Wright Music Publishing Co. Ltd., one of the oldest established companies in British music publishing, is up for sale.

The Westminster Bank, executors of the estate of the late Lawrence Wright, who founded the company in 1911 and died in 1964 at the age of 76, is inviting tenders from prospective purchasers and the sale is expected to realize $1,800,000.

The tenders will be examined on Dec. 31 and the company sold to the highest bidder. Lawrence Wright has two subsidiary companies—Elizabethan and Vocable—and three directors, Bill Ward, Syd Richardson and Reg Davis, who was appointed chairman of the company by the Westminster Bank. Other executive staff includes Len Beadle and promotion manager Mike Littman.

Ward and Richardson have agreed to enter into a short-term contract with the buyer of the company in order to streamline the takeover. The buyer will be required to acquire all shares in the company and its two subsidiaries and will have an option to buy the associated companies, Lawrence Wright Entertainments, Summit Artists, Melody Music and Minch Music.

The purchase price must be paid in sterling and, if sold to a buyer outside the sterling area, the deal will be subject to Bank of England approval.

Lawrence Wright, which has offices in London and Paris, has one of the largest music catalogs of any publishing house in Britain — more than 5,000 copyrights, 600 of them written by Wright himself under his pseudonym, Horatio Nichols. Wright's hits include "Among My Souvenirs" and "Shepherd of the Hills," both written with Edgar Leslie, and "Babette."

Recently, the Lawrence Wright company entered into a record production deal with Larry Page's Page One label for the release of product by new talents Billy Budd and Alan Randall.

Sir Joseph Visits EMI's Milan Plant

MILAN — Sir Joseph Lockwood, president of EMI, was in Milan Oct. 8-10 to visit the plant of EMI's wholly owned Italian subsidiary, EMI-Italiana S.p.A. and to discuss the Italian market with Stephen Gottlieb, new managing director of EMI-Italiana.

Gottlieb was head of EMI's Danish company until a month ago when he replaced George Alexander in Milan. Alexander has been assigned to supervise EMI operations in Switzerland.

The EMI-Italiana plant, completed in 1966, has been in full operation for 18 months and has a production capacity of 40,000 records daily. It is the second largest record manufacturing plant in Italy—after the RCA-Italiana plant outside Rome.

After the talks with Sir Joseph, Gottlieb told Billboard that EMI-Italiana's main objective over the next few years will be to strengthen its Italian repertoire and to become the leader in the Italian market.

As part of the campaign to strengthen local product, EMI-Italiana has over the past year signed a good deal of new talent, including Sonia, Giusy Romeo, Pinn del Mondo and Giuliano Palaggi.

Mfrs. Push Record Sales In Sweden

STOCKHOLM — Almost all the major record companies in Sweden have joined forces in an extensive campaign to promote the sales of records in Sweden.

Using the slogan "Give records, of course," the record companies are aiming to acquire a much larger share of the gift market hitherto dominated by flowers, books and candy. To promote the idea of records as gifts, a special film, starring Lars Ekborg, is being shown in 45 locations throughout Sweden.

A special gift wrapper has been designed for the campaign and publicity material has been distributed to retailers. Although the main emphasis of the campaign will be on Christmas gifts, the sales drive will last for six months. It is the first time that the Swedish record industry has co-operated in a promotional campaign.

Marsh & Veal Are Pacted With Mills

LONDON—We regret that in the London news column from the music capitals of the world of the Oct. 12 issue of Billboard, it was incorrectly stated that songwriters John Marsh and Andrew Veal had joined Cyril Black in his move to NEMS as general manager of the music publishing division.

John Marsh and Andrew Veal are under exclusive contract to Mills Music.

SONO CAIRO of the United Arab Republic has concluded a deal with EMI for it to manufacture and distribute EMI product in the UAR. The negotiations were concluded in Cairo recently by Jacques Bevierre (right), EMI's overseas supervisor, and Tahar Nasr, chairman of Sono Cairo. Hazem El Nahn, Sono Cairo's commercial manager is at left.

Puts in a Good Word For Music in TV Blast

LONDON — Television personality Hughie Green blamed falling commercial TV ratings in Britain on "pseudo intellectual program planners" who were responsible for a general decline in the moral standard of programs.

In a hard-hitting speech at the autumn 1968 luncheon of the Music Publishers' Association at the Royal Garden Hotel, London, Oct. 8, Green attacked the concentration on kitchen sink drama, four-letter word frankness in discussion programs and the escalation of programs dealing with drugs, violence and sex.

"What we need on TV," said Green, "is more good music such as the people here today deal in—not some of the filth which is being put out today. No wonder more and more people are turning their TV sets off," said Green.

And he contrasted the public reaction to the the new permissiveness in TV programs to the fantastic response associated with "The Sound of Music." This proved beyond any doubt that the public really wanted wholesome family entertainment.

Green concluded with a warning that the general decline in morality could be a prelude to the takeover of the western world by Communism.

Peterson Clicks In Bologna Fest

BOLOGNA, Italy—The Oscar Peterson Trio triumphed on the first evening of the International Jazz Festival in Bologna, Oct. 4-6.

Also appearing on the Festival's first day, which was celebrating its 10th anniversary, were the quartet of pianist Giorgio Gaslini and the Joe Harriot Quintet.

Highlight of the second day

(Continued on page 87)

'67 INSTRUMENT SALES IN GERMANY WAS $31 MIL.

NUREMBERG—Sales by the West German musical instrument industry in 1967 were $30,950,000, reported secretary Georg Zimmermann at the annual meeting of the Federal Association of German Musical Instrument Manufacturers. This figure does not include sales of pianos and organs.

Zimmermann said 52 companies were now represented in the Association and they employed a total staff of 5,246.

Exports had increased in 1967 to 69 per cent of total production compared with 64 per cent in 1966. Exports of string instruments had risen by 6.5 per cent, accordions by 7.3 per cent, and of wood wind instruments by 21.8 per cent.

Imports of brass instruments were up by 8 per cent and electro-acoustical instruments by 16.4 per cent. Total volume of imports had decreased by 4.4 per cent compared with the 1966 total.

Zimmermann said that sales of musical instruments in West Germany had declined in 1967, showing that the market in musical instruments was highly sensitive to the nation's economic situation and that the musical education of German youth was still inadequate.

Suarez Seeks to Collect Royalties

MANILA—S. S. Suarez Music Co. of Malabon, has notified independent producers and song magazine publishers of its intention to collect mechanical royalties.

The company represents Robbins Music Corp., Hastings Music Corp., Leo Feist, Inc., Pine Ridge Music Corp., Northern Songs, Ltd., Maclen Music, Ltd., Dick James Music Ltd., Abigail Music Ltd., Nemperor Music Ltd., and Dratleaf Music Ltd.

3 Intl. Writers New Members of AGAC

NEW YORK—Three international writers have become members of the American Guild of Authors and Composers, announces AGAC president, Edward Eliscu. They are Rhodesian Herbert Victor Thomas, Argentinian Geronimo Rinaldi and South African Betty Misheiker.

Promo Firm Set in Japan

TOKYO—A new artist promotion company is being formed here to handle foreign and domestic talent. However, the emphasis will be on foreign artists who wish to be promoted in Japan—and the company has been organized because of lack of communication between various Japanese promoters and American and European artists, said company spokesman, Rinko Akeda.

The company will be known as Artists International Management, and will act as a go-between, handling promotion and publicity for artists and groups in Japan, including tie-ins with TV and motion pictures, radio and TV commercials and press conferences.

Company address is 2-2 Kojimachi, Chiyoda-ku, Tokyo (265-5921).

From The Music Capitals of the World

• Continued from page 66

to "Nothing Succeeds Like Sincerity," which is featured in the current Copacabana show. . . . **Hal Charm**, vice-president of sales and promotions for Heritage Records and Jerry Ross Productions, accompanying the **Show Stoppers** on a month's personal appearance tour of Europe. . . . **Inez and Charlie Foxx**, Dynamo Records duo, on a four-week tour of Germany and England. . . . **Josh White Jr.**, United Artists Records act, taped TV shows on the Coast with **Steve Allen** and **Donald O'Connor**.

The **Spencer Davis Group**, British rock group on the United Artists label, will begin a tour of the U.S. Nov. 1. . . . **The Cowsills'** first TV special will be aired on NBC Nov. 23. . . . **Shawn Elliott**, Atlantic artist, is playing the part created by **Mort Shulman**, in the off-Broadway production, "Jacques Brel Is Alive and Well and Living in Paris." . . . RCA's **Eddy Arnold** kicked off an RCA concert tour in Pittsburgh Oct. 11. . . . **Lynn Oliver** has set 130 jazz musicians for the current Autumn Jazz Workshops at his Oliver Studios. . . . **Wilson Pickett** and **Jeannie C. Riley** will headline APO Shows, Inc.'s year-end tour of the South. . . . The **Mart Hart Duo** has been extended indefinitely at Luigi II in Greenwich Village. . . . **Terry Cashman, Gene Pistilli** and **Tommy West** have been signed by General Artists Corp. . . . Singer **Terri Stevens** began a six-weeker at Caesar's Palace in Las Vegas, Friday (25).

MIKE GROSS

TOKYO

Toshiba Records of Japan is keeping high on the charts with a **Beatle** import, "Hey Jude," for several weeks their best selling single.

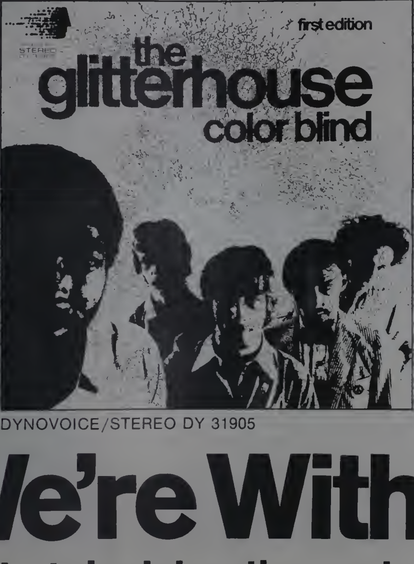
Sony CBS is issuing "Christmas With Andy" (**Andy Williams**), Percy Faith's Christmas album and a **Barbra Streisand** Christmas album. Sony's top "group sound" album is the **Tremeloes'** "World Explosion for 1968." Sony CBS also plans a December release of **Big Brother** and the **Holding Co.'s** "Cheap Thrills." **Simon and Garfunkel** continue high on the charts with "Sounds of Silence" (single) and "Bookends" (album). . . . The **Monkees** appearance held this month helped push RCA's sale of the Monkees "Golden Hits" album. The Monkees played to capacity crowds in Tokyo, Osaka and Kyoto. The Budokan, a huge area seating [illegible], was filled four times in two nights in Tokyo. . . . **Tony Martin** and **Cyd Charisse** dropped into Tokyo for a night at the Copa and then played four military dates.

Toshiba is hoping for big sales from a recent October release, "Montgomery 1 and 2" featuring Wes Montgomery. . . . There is definitely a large jazz audience in Japan and all of the record companies are

(Continued on page 82)

We Dig It

an exciting new album by the exciting new group



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We're With It

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DYNOVOICE

Distributed by Dot Records World Wide

Apple Plans Juicy LP's For Debuts in U. S. & U. K.

LONDON — Apple releases its first albums on the American market next month with simultaneous release in the U K Spearheading the releases is the new Beatles album called "The Beatles." This will be a double album packaged in a two-fold sleeve and will consist of 24 new tracks written by the group.

Another new album by the Beatles will be issued to coincide with the Christmas market The LP, 'Yellow Submarine," will feature the four hitherto unissued tracks from the recent Beatles-United Artists film cartoon of the same name.

The four new tracks are, "All Together Now," "All Too Much," 'Hey Bulldog" and the George Harrison composition, Northern Song. The LP will also include the title track and "All You Need Is Love." The rest of the album will be made up by the incidental music of the film played by the George Martin orchestra.

Beatle John Lennon will be featured on an album with Yoko Ono called "Two Virgins" which is aimed at the American underground and college campus. Due to the album's sleeve, which features a nude photo of Lennon and Yoko Ono and its specialized content, discussions have been held by Apple executives and EMI Records managing director Ken East, whereby the company is expected to be allowed to distribute the album through a British independent wholesaler and not through EMI's distribution in this country. The American distribution plans for the album have yet to be decided.

The other Apple albums will feature the George Harrison soundtrack from the film "Wonderwall," the first album produced by staff Apple a and r manager Peter Asher featuring singer James Taylor, "James Taylor and Son," and an album by the Modern Jazz Quartet, "Under the Jasmine Tree," recorded in New York. Apple is also expected to release its first album by Mary Hopkin before Christmas.

Apple's head of the music division, Ron Kass, returned here Oct. 12 after visiting the recent song festival in Rio de Janeiro. At the festival Kass obtained full publishing rights for three of the songs featured in the festival in all English speaking areas outside the USA and Canada. The three songs are "Sabia" written by Antonio Carlos Jobim and Chico Buraque de Holanda, which was placed first in the national and international section. "This Crazy World" written and sung by Paul Anka as Canada's entry in the festival, which was placed second in the international section, and "Caminhando" by Geraldo Vandie, placed second in the national section.

PHILIP PALMER

AT A COCKTAIL party, held at the Johnny Victor Theatre, for the first RCA Record International Record Round Table, are from left, front row: Dario Soria, division vice-president, Record International Department, RCA Record Division; Paul Ackerman, executive editor, Billboard; Giuseppi Ornato, managing director, RCA Italy, and Norman Racusin, division vice-president and general manager, RCA Record Division. In the second row, from left, are: Robert F. Cook, president, RCA Argentina; James N. Bailey, manager, Marketing Administration, Record International Department, RCA Record Division, and William Walsh, general manager, RCA Australia. Standing in third row are, from left, George I. Harrison, vice-president, Record Division, RCA Canada; Gilbert A. Beltran, general manager, RCA Spain, and David W. Jones, general manager, Record Division, RCA Brazil. From left in fourth row are: Louis Couttolence Jr., president, RCA, Mexico; Peter Baumberger, vice-president, RCA Overseas, S.A., and Jose M. Vias Jr., manager, Regional Record Operations, Record International Department, RCA Record Division. In fifth row are, from left, Stanley S. Kulin, manager, Regional Record Operations, Record International Department, RCA Record Division, and Bernard T. Ness, managing director, RCA England.

RCA's Kristian Takes Festival

HELSINKI — RCA Victor artist Kristian, discovered only a few months ago by independent record producer Aarno Raninen, won the Autumn Melody Festival for Discophon with his song "Nain On."

The festival, organized by Oy Mainos-TV-Reklam AB, a commercial TV station, attracted votes from 57,044 viewers—the biggest ever response to a TV ballot in Finland.

"Nain On," written and arranged by Aarno Raninen, received 14,903 votes Second was "Lamattu Lantti," written by Jorgen Petersen and Lauri Jauhiainen and sung by Katri Helena (Top Voice) with 13,766 votes.

In third place was "Miksi Leikit Vain" by Henry Haapalainen and Seppo Paakkunainen, sung by Blue Master artist Arto Vilkko, with 10,532 votes.

The top three artists were awarded gold, silver and bronze replicas of the owl symbol of the TV company

Monro Cuts Title For 'Star' Track

LONDON—Matt Monro recorded the title song for the soundtrack of the Columbia Pictures production "Southern Star" in London last week. The film, due for release early next year, stars Ursula Andress, Orson Welles, George Segal, Ian Hendry and Harry Andrews

Monro's version of "Southern Star" will be released on Capitol to coincide with the premiere of the film. The session was produced by George Martin who also orchestrated the film soundtrack music

Ricordi Follows Pye Deal With Promotion

MILAN — Following acquisition of the Pye catalog for Italy, Ricordi is planning an intensive promotion campaign for the label, with particular emphasis on Long John Baldry, and the Kinks.

Ricordi promotion manager Lucio Salvini said that the company will promote Baldry's U K hit, "Let the Heartaches Begin" and will shortly release Baldry's Italian version of the Olympic Games theme "Mexico."

Promotion is also planned for the Kinks' "They" and for the Cadet-Concept group Status Quo.

Long John Baldry will be in Italy shortly to promote his recordings, said Salvini, and Ricordi would also be bringing Cilla Black to Italy to promote her first record in Italian, "M'Innamoro."

Formerly distributed in Italy by Carisch on British EMI's Parlophone label, Cilla Black switched to Ricordi distribution on Sept. 1

On a recent U S trip, Salvini supervised recordings of Italian versions of "1, 2, 3 Red Light" by the 1910 Fruitgum Co., "Yummy Yummy Yummy" by the Ohio Express, "Shoot 'Em Up Baby" by Andy Kim, and "Angel of the Morning" by Merilee Rush. Salvini also set up Italian recording dates for Joan Baez, the Cowsills and Friend and Lover.

Salvini acquired for Ricordi distribution in Italy the Randwood label of former Dot president Randy Wood

Finally, Salvini said that Dot Records' Pat Boone will record in Italian for Ricordi

MPS Bowing 3 Jazz Albums

VILLINGEN, W Germany —MPS Records has released three new albums in its Jazz Meets the World Series involving the fusion of jazz with the traditional music of various countries of the world

The albums, produced by Joachim Ernst Berendt, are "Jazz Meets India," "Flamenco Jazz" and "Tony Scott and the Indonesian All Stars"

From The Music Capitals of the World

• Continued from page 80

catering to certain tastes Sony CBS is hot on **Dave Brubeck** with two recently released albums and has another Brubeck and **Gerry Mulligan** disk ready for December plus a **Miles Davis** album, "Kind of Blue" Toshiba countered this with **Cannonball Adderly's** "Cannonball Deluxe." RCA Victor's World Group section reports **Tiny Tim's** album "God Bless" did not move at all. RCA is planning a new "Hot Country Series" beginning with **Hank Thompson's** new Album. Thompson comes under the RCA banner here in Japan since his move from Capitol to Dot in the States. (RCA of Japan distributes Dot here) The second release in the country series will be **Eddie Fukano's** new album Fukano is a young Japanese who has been entertaining in the States for two years. He recorded for Dot. This new record, a first in the country field by a Japanese, will also be sold in the U. S. Victor's Christmas package includes a re-release of **Pat Boone's** Noel tunes along with the perennial **Bing Crosby** Christmas album. Also, RCA will release a holiday record by the **Supremes.**

Keeping up with the "group sound" theme, Victor is banking heaviest on the **Doors.** A single and an album for October release The big song is expected to be "Waiting for the Sun."

Nippon Columbia has announced a new record label entitled Denon, which will feature mostly new Japanese artists. A hot domestic single by Nippon Columbia is expected from **Mitsuo Sagawa,** entitled "Are You Happy Now?" Nippon Columbia is doing well with **Ishida Auml's** "Castle for Two," currently moving on the charts.

PARIS

In the Europe No. 1 Musicorma series, the Salle Pleyel featured performances by the **American Folk Blues Festival** package, Sunday (20) and by the **Oscar Peterson Trio,** Friday (25). Pathe Marconi is marking two anniversaries—the 80th birthday of **Maurice Chevalier** and the fifth anniversary of the death of **Edith Piaf,** with special albums. For Chevalier, Pathe has released a four-LP set of his major successes and for Edith Piaf a unique EP featuring the last song she recorded, "L'Homme de Berlin," cut in her Paris apartment with the ailing artist accompanied only by her pianist. The other three tracks are also previously unissued material. CED released the single "Amen" by **Otis Redding** and the album "The Immortal Otis Redding."

Philips has released the "Tremplins d'Ete" TV contest winner, "Je Vous Crois" by **Baschung,** and on the Fontana label, a two-LP set of French traditional dances, including "Sur le Pont d'Avignon," by the **ORTF Choir under Jacques Jouineau,** entitled "Rondes de France". Pathe-Marconi has acquired distribution of the American Dunhill label. **Mrs. Muriel Gaynor** of Dunhill was in Paris for talks on distribution and promotion of Dunhill product in France.

MICHAEL WAY

LONDON

NEMS managing director **Vic Lewis** returned here from his U S trip Oct. 12 after concluding deals for several American acts to appear in the UK during the coming months Lewis will bring over **Johnny Mathis** for two dates early next month and the singer is expected to return in January for television dates Mathis will arrive in this country from Hamburg where he has been recording a new album with **Bert Kaempfert.** Lewis is also planning appearances in this country during next year by **Jose Feliciano, Andy Williams, Sergio Mendes** and a tour by the **Monkees** some time next year embracing major cities Beatle **Ringo Starr** will make his second appearance as a straight actor in a film with **Peter Sellers.** The film, which is written by **Terry Southern** who co-wrote the filmscript for Starr's debut in "Candy," is called "The Magic Christian" The film will be shot in this country in January and features **Ringo Starr** as the hippy son of a wealthy father portrayed by **Peter Sellers.** RIM, the recently launched label by Redd fusion, is currently negotiating world wide distribution for its product Already RIM product is available under its own logo in Germany and talks are currently being held between Australian Decca and the Astor label for an Australian launch RIM's production manager **Tim Ormiston** says that one of its first album releases by **Oriel Clair** is currently receiving massive promotion.

EMI releases its first Dunhill product on a split Stateside logo from the beginning of next month Previously it was expected that Dunhill would be issued under its own logo The first single releases on the Dunhill-Stateside logo feature "The Yard Went On Forever" from the album of the same name by **Richard Harris,** "California Earthquake," by **Mama Cass,** "Magic Carpet Ride," by **Steppenwolf** and "Montage" by **Picardy.** The first Dunhill album to be released include **Richard Harris'** "The Yard Went On Forever." **Mamas and Papas'** "Golden Era—Vol. 2." "Steppenwolf the Second" and **Mama Cass'** current American release "Dream a Little Dream" Actor-singer **Richard Harris** flew into London last week after filming in Ireland The **Moody Blues** were scheduled to arrive in America Oct. 18 for a seven-week tour reported to be worth $250,000 The group will also be promoting their current American single "Ride My See Saw" from their album "In Search of the Lost Chord." On Oct 19 they appear at Worster Clark University, Massachusetts and are then scheduled for two dates at the Fillmore East, New York, Oct 25-26 During November the group will appear at venues in Boston Baltimore, Washington, Chicago San Francisco, Seattle, Vancouver Los Angeles, finishing at the Grande, Detroit on Dec 6-7 **Gordon Lotinga's** Plexium label has signed a new distribution deal with EMI Lotinga has been in Austria for the song contest in Innsbruck accompanying Plexium artist **Keith Dangerfield** who was in the British team The first American product on Screen Gems-Columbia Music's SGC label will be launched by Polydor Nov 1 with a single and an album by American group **Nazz.** The group arrive in the country Tuesday (28) to record an album at the newly opened Trident studios. Polydor has pre

(Continued on page 85)

Artone Top Pop Label

• Continued from page 79

Phonogram "Goeie Ouwe Radio" (Radio Cabaret Documentary) (Philips)-Phonogram.

Also Serge Reggiani (Disques Canetti)-Polydor; "We're Only in It for the Money," by the Mothers of Invention (Verve) Polydor "Feliciano" by Jose Feliciano (RCA Victor)-Inelco. "Portrait of Genius," by Ravi Shankar (World Pacific) Bovema "The World We Know," by Stan Kenton (Capitol)-Bovema "Conquistador" by Cecil Taylor (Blue Note)-Bovema

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POP

INCREDIBLE—Gary Puckett & Union Gap. Columbia CS 9715 (S)

Here's another winner from the phenomenal group that hasn't missed the charts yet. Leading off with "Lady Willpower" and "Over You," they offer a smooth pop program that should hit instantly with the teens, and prove an important sales force with the young adults. Included are new Jerry Fuller-Gary Puckett gems such as "Now and Then" and "The Common Cold," along with Fuller's knockout "Give In."

POP

DO WHAT YOU GOTTA DO—Bobby Vee. Liberty LST 7592 (S)

Bobby Vee is one young pop performer who has kept up with the changes in musical trends, making this, his latest Liberty album, current as an appealing gentle rocker. With a single hit as its title, this LP also has nine other titles including a medley of "I Can't Help Myself" and "It's the Same Old Song." "Can You Love a Poor Boy" is another good selection.

POP

SOLID GOLD—Hesitations. Kapp KS 3574 (S)

The Hesitations, who have made a name re-souling someone else's hit, score again with a new bunch of best-sellers, including their latest single, "Whiter Shade of Pale." Polished to a super-soul gloss, the group powers through a pair of Rascals tunes, a pair of Beatles, "Stay in My Corner" and "Human."

POP

BOBBY DARIN BORN WALDEN ROBERT CASSOTTO—Direction 1936 (S)

Now on his own Direction label distributed by Bell, Bobby Darin deservedly steals all the credits, the cover and, of course, the music, in which Darin sounds like a cross between the Lovin' Spoonful and Jerry Jeff ("Mr. Bojangles") Walker. Darin's "Questions," "In Memoriam" and "Sunday," all self-penned, can lend a spot on FM or easy listening as well as Hot 100 action and garner top sales for the LP.

POP

JUST SOME OF THOSE SONGS MRS. ROBINSON—King Richard's Fluegel Knights. MTA MTS 5011 (S)

The Fluegel Knights have a sure instrumental touch when it comes to taking a pop hit and making it palatable to all tastes. Their m... el dr... steers songs like "Mrs. Robinson," "San Jose," "Gentle On My Mind," and "By the Time I Get to Phoenix" into an ever-appealing groove.

POP

THE GLITTERHOUSE COLOR BLIND—Dynovoice DY 31905 (S)

Bound to be a bully on the charts, Bob Crewe's latest pop project grooves through a strong package of tunes. The Glitterhouse, capable of FM and Hot 100 play, move powerfully through "Tinkerbell's Mind," "Child of Darkness" and "I Lost Me a Friend," while the group's debut LP offers some robust rock on this two-sided effort.

POP

LEE MICHAELS RECITAL—A&M SP 4152 (S)

Lee Michaels, who wrote, arranged and produced all the material on this album, has come through with a glorious package of word-pictures. "If I Lose You," "Time Is Over" and "Blind" are essentially good tunes in a fine album. Should be a sure bet for a chart winner.

POP

ELECTRIC MUD—Muddy Waters. Cadet LPS 314 (S)

The instrument may be electric, but the result is pure blues—the way Muddy Waters knows it best. Probably his most commercial venture to date, Waters wails through a soulful "Let's Spend the Night Together" (a Rolling Stones tune), "Hoochie Coochie Man" and "I'm a Man," among others. This package should land a chart position in short order.

COUNTRY

JIM REEVES ON STAGE—RCA Victor LSP 4062 (S)

Recorded live, there are some great performances by Jim Reeves, notably some tunes which were big ones for him during his early years. These include "Yonder Comes a Sucker," "Mexican Joe," "Four Walls" and others. Fans will love the package.

COUNTRY

NAT STUCKEY SINGS—RCA Victor LSP 4090 (S)

This is Nat Stuckey's first album on RCA, and it is a strong one. It includes his current hit single, "Plastic Saddle," as well as a number of other strong cuts. Among these are "Folsom Prison Blues" and "Harper Valley P.T.A."

COUNTRY

THE GREAT OLD SONGS—Stonewall Jackson. Columbia CS 9708 (S)

The album title really tells the truth. These are great old songs, cherished by country music buffs. Stonewall Jackson sings them with a world of heart and skill. Included are "I'm Here to Get My Baby Out of Jail," "Knoxville Girl," "Shackles and Chains" and many more. This is a collector's package.

COUNTRY

A REAL GOOD WOMAN—Jean Shepard. Capitol ST 2966 (S)

The distinctive style of Jean Shepard makes virtually every one of these cuts an outstanding performance. "A Real Good Woman," the reading of which is loaded with sincerity, is typical. Others are "An Old Bridge," "The Last Thing on My Mind" and "All the Time."

LOW PRICE CLASSICAL

ELECTRONOMUSIC & IMAGES—John Pfeiffer. RCA Victrola VICS 1371 (S)

RCA's John Pfeiffer, long in the background of the company's classical works, makes his debut in the world of electronic music. Maintaining basic framework, Pfeiffer departs from the traditional tonal scales by altering the sounds of natural instruments with electronic equipment. His goal: the creation of sound images by bending and structuring basic notes. The result is highly intriguing and should be a big seller.

COMEDY

BORN TO SING—Phyllis Diller. Columbia CS 9523 (S)

Miss Diller has conquered TV and movies with her jet-quick stand-up humor. It's not so much her voice that makes you laugh, but her choice of material, the arrangements, and her own nutty interpretations of such gems as Rodgers & Hammerstein's "Hello, Young Lovers," Harold Rome's little recorded "Nobody Makes a Pass at Me" and the Rolling Stones' "Satisfaction."

GOSPEL

ALL RAY SINGING!—Blackwood Brothers. Skylite 6068 (S)

Another fine package from this noted group. The sides are loaded with sincerity and spiritual quality. The songs include "Go Right Out," "Won't We Be Happy" and "All the Day Long."

SPECIAL MERIT PICKS

POPULAR

WATCH WHAT HAPPENS—Chris Montez. A&M SP 4157 (S)

The outstanding repertoire that has been packaged for Chris Montez in this package gives the young singer a good crack at the hit lists. He's got a bright rhythmic touch on a Gershwin standard like "Love Is Here to Stay" and makes the most of such recent ballads like "Look of Love" and "Quiet Nights of Quiet Stars."

THE SANDPIPERS SPANISH ALBUM—A&M SP 4159 (S)

This LP comes as no surprise, because the Sandpipers have consistently ... on Latinesque sounds. The only remarkable thing is that it's so excellent, better than expected. "Cuando Sali de Cuba" is here, as is their old hit of "Guantanamera," "Michelle" and "Yesterday," both in Spanish, are tremendous.

THE EULOGY OF BLUE WILLIE—Willie & the Red Rubber Band. RCA Victor LSP 4074 (S)

Willie and the Red Rubber Band have a strong blues album here, an up-to-date program of 11 fine cuts. "I'll Stay with You," "Nature's Way of Saying Thank You," and "Love in the First Degree" are but three of the excellent selections.

DAUGHTERS OF ALBION — Fontana SRF 67586 (S)

The Daughters of Albion prove a promising new group in this, their debut album. Emphasizing voice, voice combinations and lyrics, this unit offers music for the love generation. Among the top selections are the extended "John Flip Lockup," "I Love Her and She Loves Me," and "Good to Have You." "Story of the Sad" is another gem.

LOW PRICE CLASSICAL

CHOPIN: THE 24 ETUDES—Agustin Anievas. Seraphim S 60081 (S)

This is a bargain at the price. Agustin Anievas' piano style is brilliant and compelling. His understanding of Chopin is profound. This makes a set of performances of dazzling virtuosity and splendid melodic value.

★★★★ 4 STAR ★★★★

POPULAR ★★★★

JUNE VALLI TODAY—Audio Fidelity AFSD 6214 (S)

MY GHETTO—Kent Gomez & His Orch. Mio MCS 1002 (S)

I'D LOVE MAKING LOVE TO YOU—Dick Boman. Ford FS 720 (S)

ALL WE NEED IS LOVE—Eddie Hernandez & His Orch. Mio MCS 1000 (S)

HERE WE GO—Louie Bey & His Orch. Mio MCS 1001 (S)

COME INTO MY WORLD—Fran Warren. Audio Fidelity AFSD A207 (S)

BREWER & SHIPLEY DOWN IN L.A.—Michael Brewer, Tom Shipley. A&M SP 4154 (S)

AFTER 1309 HOURS—Audio Fidelity AFSD A212 (S)

THERE'S A WAR ON—The Rainbow Press. Stereodisc S 9003 (S)

SUNSET STRIP-PER—Mel Henke. Cuca KS 7777 (S)

SOMETHIN' SAXY—Fausto Papetti. Audio Fidelity AFSD A192 (S)

LOW PRICE CLASSICAL ★★★★

BACH ORGAN MASTERPIECES—Schneider Esposito. Audio Fidelity FS 50... (S)

MUSIC FOR THE VIOLIN — ... Cavelle. Audio Fidelity FCS 50,034 (S)

JAZZ ★★★★

CHRIS BARBER—Everest FS 226 (S)

VIBES IN MOTION—Walt Dickerson. Audio Fidelity AFSD 6217 (S)

BLUES ★★★★

JOHN LEE HOOKER—Everest FS 222 (S)

INTERNATIONAL ★★★★

NO SOY UN ANGEL—Pepe Jara. RCA Victor MKL 1779 (M); MKS 1779 (S)

A SPANISH GUITAR RECITAL—Manuel Diaz. ... Audio Fidelity AFSD 6206 ...

CUANDO ME ENAMORO—Angelica Maria. RCA Victor MKL 1783 (M); MKS 1783 (S)

'LIVE' AT THE RED GARTER Vol. 1—Fania All Stars. Fania LP 3... (M)

EL ULTIMO ACTO—Roberto Yanes. Fania

POLKA ★★★★

DANCE HOLIDAY—Verne Meisner & His Orch. VM VMS 1501 ...ternational LP 365 (M)

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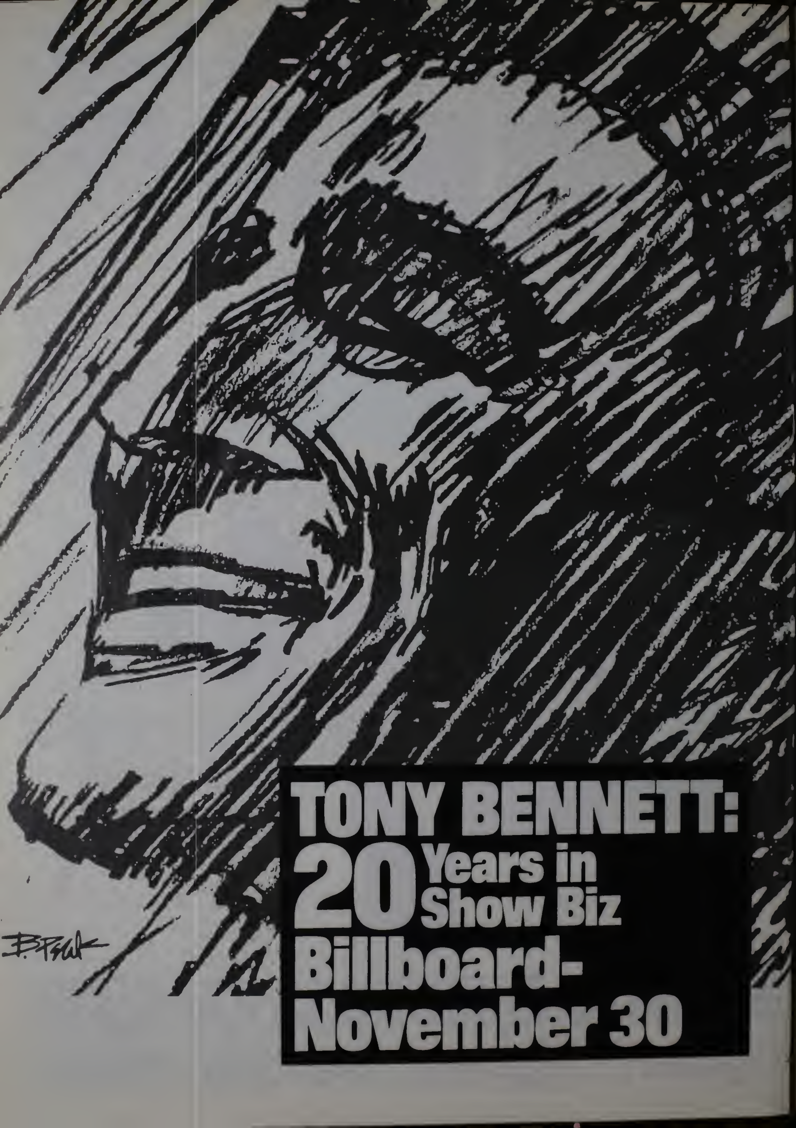
TONY BENNETT:
20 Years in Show Biz
Billboard-
November 30

From The Music Capitals of the World

• Continued from page 82

viously issued an SGC single by British group, Vamp, "Floatin," on Atlantic. PHILIP PALMER

SAN JUAN

Kuoaney Records of Hialeah, Fla., recently opened new offices and warehouse at 403 San Jorge St. in Santurce. Eugenio Olarriaga is in charge. The Kubaney catalog comprises 150 albums of their own repertoire, 48 on license from Belter Records of Spain and four from Vergara, also from Spain. Their budget labels are: Kristal, Regio, Alma and Ekipo. Their 8-track cartridge catalog of Latin American music is one of the most extensive in the trade. **Mateo San Martin**, head of the Kubaney enterprises, South Eastern Record Mfg. Corporation and Universal Record Distributors, both in Hialeah, is due in Puerto Rico this month for the celebration of the 13th anniversary of their company that was originally started in Cuba. . . . A sign of the growing interest in teen-oriented and soul recordings in Puerto Rico is the fact that two new stores have opened to join veteran "Charl's" in the Condado hotel strip. The new ones are El Disco de Oro in Old San Juan and El Kiosko in El Monte Mall of Hato Rey. These stores have all their albums and singles air-expressed from New York and are ready to supply their customers a day after the New York release date.

Max Muniz-Alfred D. Herger Productions of Puerto Rico landed the contract by Eastern Airlines as sponsors for a 90-minute color TV show with a budget of $50,000 (highest so far in Puerto Rican TV) to be shown over Telemundo Channel 2 and over New York and Miami stations catering to Latin viewers. The production is based on the life and music of Mexican composer-singer **Armando Manzanero** (RCA Victor). Besides Manzanero, all other participants will also be recording artists. **Agla Guillot** (Musar), **Chuch Avellanet** (United Artists), **Roberto Ledesma** and **Gloria Mirabal** (Gema), **Carmita Jimenez** (SonoRadio), **Los Montemar** (Musicor), **Celines** and **Papo Roman** (Borinquen) and **Orquesta Panamericana** (Ansonia). . . . Muniz-Herger Productions also have a daily half-hour TV show "The Alfred D. Herger" and a one-hour show on Saturdays "Fin de Semana" (Week End Show) over TV station WAPA Channel 4.

ANTONIO CONTRERAS

SYDNEY

Three radio stations here are staging special concerts in conjunction with Sydney's Waratah Spring Festival. Station 2UW is mounting a huge pop concert in Hyde Park, featuring **Normie Rowe**, the **Groove**, **Johnny Farnham**, the **Dave Miller Set**, **Mike Furber**, the **Mecca**, the **Plastic Tears**, the **Showmen**, and **Thomas Hood**. Station 2UE will stage a family type entertainment featuring **Sandy Scott** and **Little Pattie**. Station 2SM is staging an All-Aboriginal show. . . . The Rascals' new LP, "Time-piece, the Rascals' Greatest Hits," has replaced the "Vanilla Fudge" LP as Festival's fastest selling LP. It sold nearly 1,000 copies three days after release.

A special release of 10,000 copies of the Union Gap's new single "Over You," in a four-color jacket sold out here in four days. Australian Record Co., local agents for CBS Records, say future disks will be released in ordinary covers. It'll probably be a toss up here as to which single will top the charts —"Over You" or the Beatles' new "Hey Jude." . . The Dave Miller Set, who had a hit recently with "Hope," have a new one "Get Together," released by Festival. It's high on the playlists of five Sydney radio stations. . . . The **Monkees'** tour of Australia is a huge success. . . . Instant success for Festival's release of the Atlantic LP, "History of Rhythm and Blues, 1961-62." Despite lack of advance publicity, soul fans heard rumors of the release and placed several hundred orders even before most dealers knew it was on the way. . . . The **Same Day Twins**, contracted to **Robert Stigwood**, have just returned from Vietnam. . . The **Twilights** have scored with the cover of their new LP, "Once Upon a Twilight," released by EMI. Inside the folding cover are cutouts of the group imposed on a fairyland background. They leap out when the cover opens.

Sydney's Op Pop discotheque has been refurbished and renamed Cucumber Castle. . . First Kama Sutra release by Phonogram Recording Co. is the **Lemon Pipers'** "Lonely Atmosphere," and the first Buddah release is the **Lovin' Spoonful's** "(Till I) Run With You." Phonogram Recordings recently acquired the labels from Astor. . . The Beatles' new Apple label has been released in Australia. First release is **Mary Hopkin's** "Those Were the Days." The new Beatles' "Hey Jude" is released here on Parlophone. . . . **Carol Eliza Barrett**, 17, has a local hit with "The Cool One Million," her first release. The song was written by her father, **Peter Hiscock**, the title coming from a feature series of articles in the Sydney "Sun" about Australia's 1 million teen-agers. . . . Caesar's Place, the discotheque, now features pop jam sessions on Monday nights. Musicians are admitted for half price and allowed to perform in scratch groups. . . . Festival released **Monkee Mike Nesmith's** "The Wichita Train Whistle Sings" to coincide with the Monkee tour here.

The **Sebastian Hardy Blues Band**, which broke up about two years ago after several of the group were badly injured in a car smash, is back in action again. . . . **Russell Morris**, lead singer and founder member of **Somebody's Image**, has left the group to work as a single. . . . **Normie Rowe's** "Born to Be by Your Side," released by Festival, is Australia's fastest selling local single at the moment. After a career in the doldrums since he returned from England, he has a smash record just before he is due to go to Vietnam as an Australian Army conscript. He's in the middle of making a tea commercial for TV in which he'll appear with ballet dancer **Sir Robert Helpmann**, Prime Minister's widow **Dame Zara Holt** and world featherweight boxing champion **Lionel Rose**. . . . Festival Records had 18 records in top-rated Sydney radio station 2UW's Top 40 chart in September. . . . Festival gave top priority to release of the **Irish Rovers'** "Biplane Evermore," following the enormous success here of their "The Unicorn" and "Whiskey on a Sunday." . . . EMI has re-released **Tom Jones'** "It's Not Unusual." Reason: the flip side, which passed unnoticed when it was released two years ago, is "The Look of Love," the current **Herb Alpert** hit.

EMI have also re-released **Keith West's** "Excerpts From a Teenage Opera" which passed without success last years but is in demand because of a TV appearance on the "Now Time" pop show. . . . **Buddy Green** is enjoying a sellout season at the Chevron Hotel's Silver Space room in Sydney.

JOCK VEITCH

MANILA

Dyna Products has announced its appointment as the exclusive licensee in the Philippines of Capitol Records, Inc. effective Oct. 1. Dyna also carries Parlophone, Liberty, Pye, Pathe, Odeon, Stateside and Dolton. . . . ABC-TV Channel 5 has started telecasting "Movin With Nancy," a **Nancy Sinatra** series which spotlights **Dean Martin**, **Lee Hazlewood**, **Sammy Davis Jr.**, **David Winters**, **Frank Sinatra Jr.** and **Frank Sinatra** among others. . . . Atlantic artist **Aretha Franklin** is making an impressive mark in the market in the release of "I Say a Little Prayer." Mareco, Inc., which carries Atlantic, is re-releasing Aretha's "Respect," "Baby I Love You," "Since You've Been Gone," "Think" and "I Never Loved a Man." Aretha's "Nikki Hoeky" has become a top jukebox favorite. Top foreign version is that of **Ellie Greenwich** while top local version is that of **Jeanne Young** (Top Tunes), and up-and-coming artist.

Englebert Humperdinck is moving up fast with his "A Man Without Love," on London. There are now seven versions of this song, two on PPX. . . . A national breakout for the **Union Gap** (CBS) is "Young Girl." This has affected the sales of the previous Union Gap releases, "Lady Willpower," "By the Time I Get to Phoenix" and "Kiss Me Goodbye." . . . Alpha Recording System has prepared an all-out campaign for its artist **Norma Ledesma** (Top Tunes) when she makes her album debut in November, the release being timed for the Yuletide Sea-

(Continued on page 88)

Peterson Clicks In Bologna Fest

• Continued from page 80

was a 50-minute work by pianist Cecil Taylor. There was also some rewarding jazz from the Lee Konitz Trio, the Jon Hendricks Quartet and the Indo-Jazz Fusions group.

The final day of the Festival featured French pianist Martial Solad, playing unaccompanied, the Art Farmer Quartet, the Hank Mobley-Kenny Drew Quartet and the Quartet of alto saxophonist Phil Woods who received an ovation from the 1,100 persons.

In addition to the concerts, the Festival, promoted by Antonio Foresti and Alberto Alberti, featured historic jazz films presented by Germany's Joe Viera, head of the Educational Center of the European Jazz Federation.

ROMAN WASCHKO

CMD Makes Rights Deal

• Continued from page 79

Giannini said that the deals were the first of many similar contracts which CGD intended to conclude in France. Francoise Hardy will shortly visit Milan for promotional work in connection with the CGD agreement.

CBS Promotes

• Continued from page 79

interest in the firm, with Monty Babson and Barry Morgan each having another 30 per cent. The other 10 per cent is held by Don Percival.

Commenting on his move Denker said, "I decided that I wanted to build up Morgan as a company and felt that the only way to do this was to leave CBS."

He plans to extend the six-strong sales force and will also handle classical a&r. Denker and Babson are planning a trip to the U. S. next month to seek new material for the label.

OPERATORS

HOW DO YOU GO ABOUT SELECTING RECORDS FOR THE PROGRAMMING OF YOUR INDIVIDUAL LOCATIONS!

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☐ I ask my friendly one-stop what he has in stock.

☐ I listen to the radio for a half-an-hour a day, and buy everything they play. (I once tried to order 25 copies of a soap commercial.)

☐ I ask my youngest daughter what the kids are buying. (She's 43.)

☐ I read all the promotion literature from record companies and buy whatever they say is good. (I have a very large inventory.)

☐ I sneak into my competitor's locations and photograph his title strips.

☐ I buy all the records by artists whose last names begin with "M."

☐ I throw darts at Billboard's Hot 100 chart and buy what I hit. (Once I hit my wife. She broke my throwing arm and I couldn't buy anything for 6 weeks.)

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HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)
*Denotes local origin

This Week	Last Week	
1		LA PRIMAVERA—*Palito Ortega (RCA)—Clanort
2	2	POR QUE YO TE AMO—*Sandro (CBS)—Ansa
3	1	YO TE AMO, TE AMO, TE AMO—Roberto Carlos (CBS) *Juan Ramon (RCA), *Billy Bond (Music Hall)
4	4	IL GIRAMONDO—Nicola Di Bari (RCA)—Relay
5	3	THE MUSIC PLAYED (Al... Cantar)—Matt Monro (Odeon) Willy Martins (EMI)
6	6	YO TENGO PENAS—Herve Vilard (Mercury)
7	9	FUISTE MIA EN VERANO—Leonardo Favio (CBS)—Melograf
8	7	DELILAH—Jimmy Fontana (RCA), Tom Jones (Odeon) Paul Mauriat (Philips), Mafalda (Fermata)—Fermata
9	—	UN DIA DE FIESTA—*Los Gatos (RCA)—Fermata
10	8	CON ESO ME PAGAS—Pepito Perez (Disc Jockey)

BELGIUM

(Flemish chart by courtesy of Humo Magazine)
*Denotes local origin

This Week	Last Week	
1	1	HEY JUDE—Beatles (Parlophone)
2	2	THOSE WERE THE DAYS—Mary Hopkin (Parlophone)
3	3	HELP YOURSELF—Tom Jones (Decca)
4	5	ZORG VOOR MIJN HART—*Will Tura (Palette)
5		FIRE—Arthur Brown (Polydor)
6	—	LES BICYCLETTES DES BELSIZE—Engelbert Humperdinck (Decca)
7	11	ON THE ROAD AGAIN—Canned Heat (Liberty)
8	4	CAMP—Sir Henry and His Butlers (Columbia)
9	9	I'VE GOTTA GET A MESSAGE TO YOU—Bee Gees (Polydor)
10	8	CALLOW-LA-VITA—Raymond Froggatt (Polydor)

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	
1	1	THOSE WERE THE DAYS—Mary Hopkin (Apple)—Essex (Paul McCartney)
2	3	JESAMINE—Casuals (Decca)—Mills (David Pardo)
3	4	HEY JUDE—Beatles (Apple) (Apple)—Northern Music (George Martin)
4	2	LITTLE ARROWS—Leapy Lee (MCA)—Shaftesbury Music (Colin Miles)
5	5	LADY WILLPOWER—Union Gap (CBS)—Dick James (Jerry Fuller)
6	6	MY LITTLE LADY—Tremeloes (CBS)—Shane (Tremeloes)
7	14	LES BICYCLETTES DE BELSIZE—*Engelbert Humperdinck (Decca)—Donna (Peter Sullivan)
8	7	RED BALLOON—Dave Clark Five (Columbia)—Morris (Dave Clark)
9	10	A DAY WITHOUT LOVE—*Love Affair (CBS)—Dick James (Mike Smith)
10	17	LIGHT MY FIRE—Jose Feliciano (RCA)—MCPS (Rick Jarrard)
11	9	CLASSICAL GAS—Mason Williams (Warner Bros)—Rondor (Mike Post)
12	21	THE GOOD, THE BAD AND THE UGLY—Hugo Montenegro (RCA)—United Artists (Hugo Montenegro)
13	21	LISTEN TO ME—*Hollies (Parlophone)—Bron (Ron Richards)
14	8	ICE IN THE SUN—Status Quo (Pye)—Valley Music (John Schroeder)
15	10	HOLD ME TIGHT—Johnny Nash (Regal Zonophone)—Writers Workshop (Jad) (Bell)—Shapiro-Bernstein & Co (Dale Hawkins)
16	11	I'VE GOTTA GET A MESSAGE TO YOU—*Bee Gees (Polydor)—Abigail (Stigwood-Bee Gees)
17	26	ONLY ONE WOMAN—*Marbles (Polydor)—Abigail (B A M (Gibb Stigwood)
18	19	WRECK OF THE ANTOINETTE—*Dave Dee Group (Fontana)—Linn (Steve Rowland)
19	15	HOLD ME TIGHT... I LOVE YOU—Desmond Dekker (Elektra)—Campbell Connelly (Paul A Rothchild)
20	38	WITH A LITTLE HELP FROM MY FRIENDS—*Joe Cocker (Regal Zonophone)—Northern (Denny Cordell)
21	12	I SAY A LITTLE PRAYER—Aretha Franklin (Atlantic)—Shapiro-Bernstein (Jerry Wexler)
22	29	WEIGHT—Band (Capitol)—Leeman (John Simon)
23	20	DO IT AGAIN—Beach Boys (Capitol)—Immediate (Brian Wilson)
24	27	HELP YOURSELF—Tom Jones (Decca)—Valley (Peter Sullivan)
25	16	DREAM A LITTLE DREAM OF ME—Mama Cass (RCA)—Francis, Day and Hunter (Lou Adler)
26	18	HIGH IN THE SKY—Amen Corner (Deram)—Carlin (Noel Walker)
27	24	I LIVE FOR THE SUN—*Vanity Fare (Page One)—Immediate (Roger Easterby, Des Champ)
28	25	ON THE ROAD AGAIN—Canned Heat (Liberty)—Southern (Dallas Smith)
29	27	MARIANNE—Cliff Richard (Columbia)—Leeds (Norrie Paramor)
30	43	YOU'RE ALL I NEED TO GET BY—Marvin Gaye and Tammi Terrell (Tamla-Motown)—Jobete, BMI (Ashford Simpson)
31	28	HARD TO HANDLE—Otis Redding (Atlantic)—Carlin (Cropper Redding)
32	34	M'LADY—Sly and the Family Stone (Direction)—Carlin (Sly Stone)
33	40	SUNSHINE OF YOUR LOVE—*Cream (Polydor)—Dratleaf (Felix Pappalardi)
34	31	I PRETEND—Des O'Connor (Columbia)—Maurice Patrick (Norman Newell)
35	39	MY WORLD—*Cupid's Inspiration (Nems)—Sunbury (Jimmy Duncan)
36	3.	YESTERDAY'S DREAMS—Four Tops (Tamla-Motown)—Stein and Van Stock (Ivy Hunter)
37	47	I WANT YOU TO BE MY BABY—*Billie Davis (Decca)—Chappell (Mike Aldred)
38	42	RED RED WINE—Jimmy James and the Vagabonds (Pye)—Ardmore and Beechwood
39	33	AMERICA—Nice (Immediate)—Chappells Immediate (The Nice Daniel)
40	—	BREAKING DOWN THE WALLS OF HEARTACHE—*Bandwagon (Direction) Screen Gems Columbia—Denny Randell Sandy Linzer
41	41	I'M A MIDNIGHT MOVER—Wilson Pickett (Atlantic)—(Tom Dowd)
42	—	RUDI'S IN LOVE—*Locomotive (Parlophone)—Essex (Gus Dudgeon)
43	30	THIS GUY'S IN LOVE WITH YOU—Herb Alpert (A&M)—Blues Seas/Jac (Albert Moss)
44	50	HEARTACHE—Roy Orbison (London)—Acuff-Rose (Jim Vienneau)
45	—	AIN'T GOT NO—I GOT LIFE/YOU GOTTA DO—Nina Simone (RCA)—U-A Music (Stroud)
46	—	YOU'LL NEVER WALK ALONE—Elvis Presley (RCA)—Williamson Music
47	—	HARPER VALLEY PTA—Jeannie C Riley (Polydor)—Keith Prowse (Shelby Singleton)
48	36	ONE INCH ROCK—Tyrannosaurus Rex (Regal Zonophone)—Cromwell (Tony Visconti)
49	48	C'MON MARIANNE—*Grapefruit (RCA)—Ardmore and Beechwood (Derek Lawrence)
50	37	DANCE TO THE MUSIC—Sly and the Family Stone (Direction)—Carlin (Sly Stone)

DENMARK

(Courtesy Danmarks Radio)
*Denotes local origin

This Week	Last Week	
1	1	HEY JUDE—Beatles (Parlophone)—Dacapo
2	2	VI SKAL GA HAND I HAND—*Keld Heick (HMV)—Multitone
3	4	GID DU VAR I SKANDERBORG—*Dorthe (Philips)—Dacapo
4	3	HELLO I LOVE YOU—Doors (Elektra)
5	9	I'VE GOTTA GET A MESSAGE TO YOU—Bee Gees (Polydor)—Dacapo
6	6	HELP YOURSELF—Tom Jones (Decca)—Dacapo
7	—	HUSK ER SEKSTEN AR IDAG—Grethe Ingman (Metronome)—Sweden Music
8	7	FIRE—Crazy World of Arthur Brown (Track)—Essex
9	8	EVENING'S CHILD—*Savage Rose (Polydor)—Dacapo
10	5	LILLE SOMMERFUGL—*Bjorn Tidmand (Odeon)—Wilh Hansen

HOLLAND

(Courtesy Platennieuws & Radio Veronica)

This Week	Last Week	
1	1	HEY JUDE—Beatles (Parlophone)—Leeds Basart
2	2	THOSE WERE THE DAYS—Mary Hopkin (Apple)—Francis Day Hunter Basart
3	4	I SAY A LITTLE PRAYER—Aretha Franklin (Atlantic)
4	3	RAIN AND TEARS—Aphrodite's Child (Mercury)—Altiere
5	6	ON THE ROAD AGAIN—Canned Heat (Liberty)
6	5	DON'T YOU CRY FOR A GIRL—Shoes (Polydor)—Dayglow
7	—	ONLY ONE WOMAN—Marbles (Polydor)
8	9	PEOPLE GOT TO BE FREE—Rascals (Atlantic)
9	7	I'VE GOTTA GET A MESSAGE TO YOU—Bee Gees (Polydor)—Basart
10	—	SOUL LIMBO—Booker T and the MG's (Stax)

ITALY

(Courtesy Musica e Dischi, Milan)
*Denotes local origin

This Week	Last Week	
1	2	IL GIOCATTOLO—*Gianni Morandi (RCA)—Mimo
2	1	AZZURRO—*Adriano Celentano (Clan)—Clan
3	3	SIMON SAYS—1910 Fruitgum Co (Kama Sutra)—Esedra
4	5	IL BALLO DI SIMONE—*Giuliano e i Notturni (Ri Fi)—Esedra
5	4	HEY, JUDE—Beatles (Parlophone)—Ritmi e Canzoni
6	10	SENTIMENTO—*Patty Pravo (Arc)—Mimo
7	7	IL RAGAZZO CHE SORRIDE—*Al Bano (VdP)—Curci
8	6	LA NOSTRA FAVOLA—Jimmy Fontana (RCA)—Francis Day
9	11	UN ANGELO BLU—*Equipe 84 (Ricordi)—Senza Fine
10	8	SE TORNI TU—Claude Francois (Fleche)—SIF
11	9	CINQUE MINUTI E POI—*Maurizio (Joker)—MAS
12	15	APPLAUSI—*Camaleonti (CBS)—Aprid Music
13	14	LA TUA STORIA E' UNA FAVOLA—Adamo (VdP)—VdP
14	—	RAIN AND TEARS—Aphrodite's Child (Mercury)—Alfiere
15	12	AVEVO UN CUORE—*Mimo Reitano (Ariston)—Colosseo

JAPAN

(Courtesy Original Confidence Co., Ltd.)
*Denotes local origin

This Week	Last Week	
1	1	KOI NO KISETSU—*Pinky and Killers (King)—All Staff
2	3	YUZUKI—*Mayuzumi Jun (Capitol)—Ishihara
3	2	THE SOUND OF SILENCE—Simon and Garfunkel (CBS)—Shinko
4	4	KIRI NI MUSEBU YORU—*Kuroki Ken (Toshiba)
5	7	HEY JUDE—Beatles (Odeon)—Toshiba
6	5	SHIANBASHI BLUES—*Takahashi Masaru and Coro Latino (Columbia)—Columbia
7	6	KUSHIRO NO YORU—*Mikawa Ken-Ichi (Crown)—Crown
8	8	HANA TO CHO—*Mori Shin-ichi (Victor)—Ai Pro.
9	9	HOSHIKAGE NO WALTZ—*Sen Masao (Minoruphone)
10	12	GIRL FRIEND—*Ox (Victor)—Top
11	10	OTARU NO HITO YO—*Tokyo Romantica (Teichiku)
12	11	SIMON SAYS—1910 Fruitgum Co (Buddah)—Aberback Tokyo
13	—	AISURU KIMI NI—*Golden Cups (Capitol)—Pacific
14	—	OKASAN—*Tempters (Philips)—Tanabe
15	19	AI NO KAORI—*Fuse Akira (King)—Watanabe
16	11	SHINJUKU SODACHI—*Tsuyama Yoko Dhki Hideo (Minoruphone)
17	15	TABIJI NO HITO YO—*Tokyo Romantica (Teichiku)
18	14	C-C-C—*Tigers (Polydor)—Watanabe
19	16	CHIISANA SNACK—*Purple Shadows (Philips)—Shinko
20	—	SHIRISUGITANONE—*Los Indios (Polydor)—Kaminari

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	
1	1	PEOPLE GOT TO BE FREE—Rascals (Atlantic)
2	2	HEY JUDE—Beatles (Parlophone)
3	2	I LOVE YOU—People
4	6	ALICE LONG—Tommy Boyce and Bobby Hart (A&M)
5		DO IT AGAIN—Beach Boys (Capitol)
6	8	YOU KEEP ME HANGING ON—Vanilla Fudge (Atco)
7	4	HELP YOURSELF—Tom Jones (Decca)
8		THE FOOL ON THE HILL—Sergio Mendes and Brasil 66 (A&M)
9	7	I'LL LOVE YOU FOREVER TODAY—Cliff Richard (Columbia)
10	5	SUNSHINE GIRL—Herman's Hermits (Columbia)

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

This Week	Last Week	
1	1	HEY JUDE—Beatles (Parlophone)—Sonora
2	2	ROMEO OG JULIE—*Inger Lise Andersen (RCA Victor)—Sweden Music
3	3	DELILAH—Tom Jones (Decca)—Bendiksen
4	8	OM DU VISSTE—*Odd Borre (Triola)—Bendiksen
5	6	DO IT AGAIN—Beach Boys (Capitol)—Sweden Music
6	7	I'VE GOTTA GET A MESSAGE TO YOU—Bee Gees (Polydor)—Sonora
7	4	THINGS—Nancy Sinatra and Dean Martin (Reprise)—Belinda
8	—	THOSE WERE THE DAYS—Mary Hopkin (Apple)—Essex
9	5	HELP YOURSELF—Tom Jones (Decca)—Edition Liber
10	9	SUNSHINE GIRL—Herman's Hermits (Columbia)—Southern

PHILIPPINES

*Denotes local origin

This Week	Last Week	
1	1	1-2-3 REDLIGHT—1910 Fruitgum Co. (Buddah)—Mareco, Inc
2	2	THE BALLAD OF THE GREEN BERETS—Sgt Barry Sadler (RCA Victor)—Filipinas Record Corp.
3	5	MAROY—*Eddie Peregrina and the Blinkers (O'Swan)—Playtex Record Co.
4	3	ANGELICA—Wayne Newton (MGM)—Mareco, Inc
5	6	CHERRY RED—Bee Gees (Festival)—Dyna Products, Inc.
6	4	IT'S NICE TO BE WITH YOU—Monkees (RCA Victor)—Filipinas Record Corp
7	8	NIKI HOEKY—Ellie Greenwich (United Artists)—Home Industries Development Corp
8	7	MONY, MONY—Tommy James and the Shondells (Roulette)—Mareco, Inc
9	—	A MAN WITHOUT LOVE—Engelbert Humperdinck (London)—Super Record Co
10	—	DOWN AT LULU'S—Ohio Express (Buddah)—Mareco Inc

SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	
1	1	HEY JUDE—Beatles (Parlophone)
2	2	DAYS—Kinks (Pye)
3	1	LAST NIGHT IN SOHO—Dave, Dee and Co (Fontana)
4	4	SUNSHINE GIRL—Herman's Hermits (Columbia)
5	8	YOUR TIME HASN'T COME YET, BABY—Elvis Presley (RCA)
6	6	HELP YOURSELF—Tom Jones (Decca)

This Week	Last Week	
7	—	THOSE WERE THE DAYS—Mary Hopkin (Parlophone)
8	—	I'VE GOTTA GET A MESSAGE TO YOU—Bee Gees (Polydor)
9	5	VOICES IN THE SKY—Moody Blues (Deram)
10	1	I PRETEND—Des O'Connor (Columbia)

SOUTH AFRICA

(Courtesy Springbok Radio—EMI)

This Week	Last Week	
1	1	FOR YOUR PRECIOUS LOVE—Flames (Raven)—Jewel Trutone (Graham Beggs)
2	1	HELP YOURSELF—Tom Jones (Decca)—Valley (Gallo (K Sullivan)
3		SUNSHINE GIRL—Herman's Hermits (Columbia)—Belinda EMI Mickie Most
4	—	1-2-3 RED LIGHT—1910 Fruitgum Co (Buddah)—Belinda Teal
5	—	PICKIN' UP PEBBLES—Cornelia (RCA) Angel-Rose Teal (Ray Walter)
6	2	TAKE TIME TO KNOW HER—Percy Sledge (Atlantic)—Laetrec Teal
7	4	HURDY GURDY MAN—Donovan (CBS)—Southern (Mickie Most)
8	5	BABY COME BACK—Equals (Parlophone)—Ed Kassner EMI
9	—	MY SPECIAL PRAYER—Percy Sledge (Atlantic)—MPA Teal (Quin Ivy and Marlin Greene)
10	—	DO IT AGAIN—Beach Boys (Capitol)—Sea of Tunes EMI

SPAIN

(Courtesy of El Gran Musical)
*Denotes local origin

This Week	Last Week	
1	1	GET ON YOUR KNEES—*Los Canarios (Barclay-Sonoplay)—Sympa
2	3	DELILAH—Tom Jones (Columbia Espanola)—Canciones Francis Day
3	2	HONEY—Bobby Goldsboro (Hispavox)—Canciones del Mundo
4	4	BRING A LITTLE LOVIN'—*Los Bravos (Columbia Espanola)—Canciones Francis Day
5	5	YUMMY, YUMMY, YUMMY—Ohio Express (Fonogram)—Aberbach Madrid
6	—	OH LORD, WHY LORD—*Los Pop Tops (Barclay-Sonoplay)—Ediciones Sympa
7	2	MONY MONY—Tommy James and the Shondells (Columbia Espanola)—Canciones del Mundo
8	9	NIGHTS IN WHITE SATIN—Moody Blues (Columbia Espanola)—Ediciones Essex Espanola
9	11	SIMON SAYS—1910 Fruitgum Co (Fontana)—Ediciones Musicales Fontana
10	6	FUNKY STREET—Arthur Conley (Hispavox)

From The Music Capitals of the World

• Continued from page 87

son. A big budget has been appropriated for Ledesma's album jacket. Alpha Recording Systems officials **Orly Ilacad** and **Vic del Rosario**, reported that Ledesma's album will be the most expensive in the history of local LP production. The album will be distributed by Pioneer Record Sales.

Songwriter-singer **Joe Mari Chan**, who made a national breakout with his "Afterglow," is now recording with Alpha Recording System. Alpha's acquisition of the Hi-Jacks, the highest-paid Filipino combo, and **Jeanne Young**, popular TV-movie star, elevates the company to the biggest independent outfit here.

OSKAR SALAZAR

PARIS

Impact-France has obtained distribution rights of the Brown ... (C...) label. First releases are "I ... Help It" by Sylvia and "Go Now" by Bessie Banks. Following her appearance at the Bobino Theater, Juliette Greco ... released a new album on Philips.

Paul Mauriat (Philips) is ... doing an ... version of "Those Were the Days" ... Vogue has formed a new commercial promotion department with the emphasis on export sales ... The AZ has acquired French rights of the British Spark label and is releasing "Smokey Blue's Away" by the New Generation. Other new Disc AZ releases include "Quelque F..." by David Christie, Hugo Me... Tr... Owen Grey and the Rudis and Ni... Chevalier ... Estella Blain.

Frank Pourcel, Pathe-Marconi, is preparing a series of albums of ... beginning with the 1925-1930 period ... Pathe-Marconi has opened a ... in ... under the direction of Michel Delorme.

Serge Reggiani (Polydor) ... Marie-Noelle.

MICHAEL WAY

ADVERTISING IN BUSINESSPAPERS MEANS BUSINESS

THEY JUST KEEP ON ROLLING

TOMMY JAMES AND THE SHONDELLS

HANKY PANKY
SAY I AM
IT'S ONLY LOVE
MIRAGE
I THINK WE'RE ALONE NOW
I LIKE THE WAY
GETTING TOGETHER
OUT OF THE BLUE
GET OUT NOW
MONY MONY
SOMEBODY CARES

AND NOW
They've Done it Again

DO SOMETHING TO ME

b/w **GINGER BREAD MAN**

ROULETTE R-7024

THIS WEEK'S BILLBOARD 59*
CASH BOX 75*
RECORD WORLD 68*

ROULETTE

17 W. 60th St., NYC 10023

Billboard HOT 100

FOR WEEK ENDING OCTOBER 26, 1968

★ STAR PERFORMER—Sides registering greatest proportionate upward progress this week.

Ⓢ Record Industry Association of America seal of certification as million selling single

This Week	1 Wk. Ago	2 Wks. Ago	3 Wks. Ago	TITLE Artist (Producer), Label & Number	Weeks On Chart
1	1	1	1	HEY JUDE — Beatles (George Martin), Apple 2276	7
2	3	4	4	LITTLE GREEN APPLES — O. C. Smith (Jerry Fuller), Columbia 44616	11
3	2	3	3	FIRE — Crazy World of Arthur Brown (Kit Lambert), Track 2556	8
4	13	18	54	[illegible] — Mary Hopkin (Paul McCartney), Apple 1801	5
5	5	5	5	GIRL WATCHER — O'Kaysions (North State Music), ABC 11094	11
6	6	6	17	MIDNIGHT CONFESSIONS — Grassroots (Steve Barri), Dunhill 4144	9
7	9	9	25	OVER YOU — Gary Puckett & the Union Gap (Jerry Fuller), Columbia 44644	6
8	4	2	2	HARPER VALLEY P.T.A. — Jeannie C. Riley (Shelby S. Singleton Jr.), Plantation 3	10
9	14	24	44	[illegible] — Turtles (Chip Douglas), White Whale 276	6
10	8	8	8	I'VE GOTTA GET A MESSAGE TO YOU — Bee Gees (Robert Stigwood), Atco 6603	11
11	19	38	38	[illegible] — Johnny Nash (Johnny Nash & Arthur Jenkins), JAD 207	7
12	12	17	26	SUZIE Q — Creedence Clearwater Revival (Saul Zaentz), Fantasy 616	8
13	15	19	24	[illegible] — Big Brother & the Holding Company, Columbia 44626	9
14	7	7	18	MY SPECIAL ANGEL — Vogues (Dick Glasser), Reprise 0766	8
15	22	50	58	[illegible] — Cream (Felix Pappalardi), Atco 6617	4
16	10	14	14	SAY IT LOUD (I'm Black and I'm Proud) — James Brown & His Famous Flames (James Brown), King 6187	8
17	17	15	12	REVOLUTION — Beatles (George Martin), Apple 2276	7
18	18	28	29	HEY, WESTERN UNION MAN — Jerry Butler (Gamble-Huff), Mercury 72850	9
19	43	—	—	[illegible] — Diana Ross & Supremes (Clan), Motown 1135	2
20	20	29	31	ALL ALONG THE WATCHTOWER — Jimi Hendrix Experience (Jimi Hendrix), Reprise 0767	6
21	11	11	11	TIME HAS COME TODAY — Chambers Brothers (David Rubinson), Columbia 44414	12
22	26	26	36	[illegible] — Max Frost & the Troopers (Mike Curb), Tower 419	8
23	23	36	37	FOOL FOR YOU — Impressions (Curtis Mayfield), Curtom 1932	8
24	16	10	6	SLIP AWAY — Clarence Carter (Rick Hall & Staff), Atlantic 2508	16
25	45	56	86	[illegible] — Steppenwolf (Gabriel Mekler), Dunhill 4161	4
26	21	13	10	I SAY A LITTLE PRAYER — Aretha Franklin (Jerry Wexler), Atlantic 2546	11
27	42	52	62	[illegible] — Fifth Dimension (Bones Howe), Soul City 768	5
28	39	46	56	[illegible], Kapp 935	6
29	24	22	13	THE FOOL ON THE HILL — Sergio Mendes & Brasil '66 (Sergio Mendes, Herb Alpert & Jerry Moss), A&M 961	12
30	32	32	32	IN-A-GADDA-DA-VIDA — Iron Butterfly (Jim Hilton), Atco 6606	10
31	40	45	46	SHOOT 'EM UP BABY — Andy Kim (Jeff Barry), Steed 710	8
32	34	34	34	BABY, COME BACK — Equals (President Records Prod.), RCA Victor 47-9583	8
33	33	47	50	CHAINED — Marvin Gaye (Frank Wilson), Tamla 54170	7
34	49	—	—	[illegible] — Jose Feliciano (Rick Jarrard), RCA Victor 47-9641	2
35	36	40	40	BREAK YOUR PROMISE — Delfonics (Stan and Bell), Philly Groove 152	9
36	38	69	—	KEEP ON LOVIN' ME, HONEY — Marvin Gaye & Tammi Terrell (Ashford & Simpson), Tamla 54173	3
37	37	57	73	LALENA — Donovan (Mickie Most), Epic 10393	4
38	54	58	84	[illegible] — Vanilla Fudge (Shadow Morton), Atco 6616	4
39	25	20	20	(The Lament of the Cherokee) INDIAN RESERVATION — Don Fardon (Miki Dallon), GNP Crescendo 405	9
40	51	53	53	NATURALLY STONED — Avant-Garde (Billy Sherrill), Columbia 44590	9
41	41	41	41	I WISH IT WOULD RAIN — Gladys Knight & The Pips (N. Whitfield), Soul 35047	10
42	56	60	71	[illegible] — Archies (Don Kirshner), Calendar 63-1006	5
43	76	76	89	[illegible] — Kasenetz-Katz Singing Orchestral Circus (Kasenetz-Katz Associates), Buddah 64	4
44	44	51	59	DO THE CHOO CHOO — Archie Bell & the Drells (Gamble-Huff), Atlantic 2559	5
45	—	—	—	[illegible] — Johnnie Taylor (Don Davis), Stax 0009	1
46	46	49	49	I FOUND A TRUE LOVE — Wilson Pickett (Tom Dowd), Atlantic 2558	6
47	61	61	61	THE FUNKY JUDGE — Bull & The Matadors (Sherrel-Cross Prod.), Toddlin' Town 108	10
48	72	—	—	[illegible] — Ohio Express (Kasenetz-Katz Associates), Buddah 70	2
49	55	55	57	I'VE GOT DREAMS TO REMEMBER — Otis Redding (Steve Cropper), Atco 6612	5
50	52	54	64	GENTLE ON MY MIND — Glen Campbell (Al De Lory), Capitol 5939	14
51	66	72	98	[illegible] — Four Tops (B. Dean & Holland & Dozier), Motown 1132	4
52	58	63	63	FLY ME TO THE MOON — Bobby Womack (Chips Moman), Minit 32048	11
53	94	—	—	[illegible] — Andy Williams with the St. Charles Borromeo Choir (Andy Williams), Columbia 44650	2
54	67	77	—	ALWAYS TOGETHER — Dells (Bobby Miller), Cadet 5621	3
55	65	65	69	PEACE OF MIND — Nancy Wilson (David Cavanaugh), Capitol 2283	5
56	64	78	99	SMELL OF INCENSE — Southwest F.O.B., Hip 8002	4
57	57	67	67	I AIN'T GOT TO LOVE NOBODY ELSE — Masqueraders (Tommy Cogbill), Bell 733	5
58	68	85	—	CINDERELLA SUNSHINE — Paul Revere & the Raiders featuring Mark Lindsay (Mark Lindsay), Columbia 44655	3
59	85	99	—	[illegible] — Tommy James & the Shondells (Tommy James), Roulette 7024	3
60	74	79	79	I LOVE YOU MADLY — Fantastic Four (Mike Hanks), Soul 3565	6
61	83	100	—	[illegible] — Moody Blues (Tony Clark), Deram 85033	3
62	62	89	—	PORPOISE SONG — Monkees (Gerry Goffin), Colgems 66-1031	3
63	63	76	76	DESTINATION: ANYWHERE — Marvelettes (Ashford-Simpson), Tamla 54171	4
64	79	—	—	[illegible] — Eddie Floyd (Steve Cropper), Stax [illegible]	2
65	70	97	—	LITTLE ARROWS — Leapy Lee (Gordon Mills), Decca 32380	3
66	—	—	—	[illegible] — Dion (Laurie Prod./Phil Gernhard Prod.), Laurie 3464	1
67	—	—	—	[illegible] — Derek (George Tobin & Johnny Cymbal), Bang 558	1
68	97	—	—	[illegible] — Engelbert Humperdinck (Peter Sullivan), Parrot 40032	2
69	69	83	—	A LITTLE LESS CONVERSATION — Elvis Presley, RCA Victor 47-9610	3
70	80	94	—	[illegible] — Frank Sinatra (Don Costa), Reprise 0764	3
71	71	71	74	PUFFIN' DOWN THE TRACK — Hugh Masekela (Stewart Levine), Uni 55088	5
72	73	—	—	PICKIN' WILD MOUNTAIN BERRIES — Peggy Scott & Jo Jo Benson (Shelby S. Singleton Jr.), SSS Int'l 748	2
73	77	84	85	ALFIE — Eivets Rednow (Henry Cosby), Gordy 7076	4
74	—	—	—	[illegible] — Shadows of Knight (Kasenetz-Katz Associates), Team 520	1
75	—	—	—	[illegible] — Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro), United Artists 50461	1
76	89	—	—	FROM THE TEACHER TO THE PREACHER — Gene Chandler & Barbara Acklin (Carl Davis), Brunswick 55387	2
77	82	82	—	HITCHCOCK RAILWAY — Jose Feliciano (Rick Jarrard), RCA Victor 47-9641	3
78	—	—	—	[illegible] — Ben Colder (Jack Clement), MGM 13997	1
79	—	—	—	[illegible] — Bobby Russell (Buzz Cason & Bobby Russell), Elf 90020	1
80	—	—	—	[illegible] — Classics IV (Buddy Buie), Imperial 66328	1
81	81	99	—	YOU NEED ME, BABY — Joe Tex (Buddy Killen), Dial 4086	3
82	87	87	—	ON THE WAY HOME — Buffalo Springfield (Jim Messina), Atco 6615	3
83	100	—	—	DO WHAT YOU GOTTA DO — Nina Simone (Stroud Prod.), RCA Victor 47-9602	2
84	84	90	90	YOU PUT IT ON ME — B. B. King (Quincy Jones), Bluesway 61019	4
85	95	—	—	SOUL DRIPPIN' — Mauds (Dedanoshe & Becker), Mercury 72832	2
86	86	—	—	WHERE DO I GO — Carla Thomas (Al Bell), Stax 0011	2
87	—	—	—	[illegible] — Magic Lanterns (Steve Rowland), Atlantic 2560	1
88	—	—	—	[illegible] — Eddie Harris, Atlantic 2561	1
89	—	—	—	[illegible] — 1910 Fruitgum Co. (Kasenetz-Katz Associates), Buddah 71	1
90	—	—	—	[illegible] — Marty Robbins (Bob Johnston), Columbia 44633	1
91	91	92	93	UP-HARD — Willie Mitchell (Joe Coughi), Hi 2151	4
92	92	—	—	LISTEN, THEY'RE PLAYING MY SONG — Ray Charles (Joe Adams), ABC/TRC 11133	2
93	—	—	—	PEACE BROTHER PEACE — Bill Medley (Medley Prod.), MGM 14000	1
94	—	—	—	AUNT DORA'S LOVE SOUL SHACK — Arthur Conley (Tom Dowd), Atco 6622	1
95	—	—	—	MORNIN' GLORY — Bobbie Gentry & Glen Campbell (Kelly Gordon & Al de Lory), Capitol 2314	1
96	—	—	—	GOLDEN GATE PARK — Rejoice (Steve Barri), Dunhill 4166	1
97	98	—	—	ISN'T IT LONELY TOGETHER — Robert Knight (Buzz Cason & Mac Gayden), Elf 90019	[illegible]
98	99	—	—	NEVER MY LOVE — Sandpebbles (Teddy Vann), Calla 155	[illegible]
99	—	—	—	DO YOUR OWN THING — Brook Benton (Leiber & Stoller), [illegible] 44007	[illegible]
100	—	—	—	JESSE BRADY — McCoys (McCoys), Mercury 72843	[illegible]

HOT 100—A TO Z

Abraham, Martin and John (Roznique/Sanphil, BMI) 40
Alfie (Famous, ASCAP) 73
All Along the Watchtower (Dwarf, ASCAP) 20
Always Together (Chevis, BMI) 54
Aunt Dora's Love Soul Shack (Rodwel/Time, BMI) 94
Baby Come Back (Piccadilly, BMI) 32
Bang-Shang-A-Lang (Kirshner, BMI) 42
Battle Hymn of the Republic (Public Domain) 53
Break Your Promise (Nickel Shoe-Bellboy, BMI) 35
Bring It on Home to Me (Kags, BMI) 40
Chained (Jobete, BMI) 33
[illegible]
Destination: Anywhere (Jobete, BMI) 63
Do the Choo Choo (World War Three/Double Diamond/Downstairs, BMI) 44
Do Something to Me (Patricia/Kaboona Tunes, BMI) 87
Do What You Gotta Do (Rivers, BMI) 83
Do Your Own Thing (Trio, BMI) 99
Elenore (Ishmael/Blimp, BMI) 9
[illegible]

Harper Valley P.T.A. (Later That Same Day) (Newkeys, ASCAP) 8
Hey Jude (Maclen, BMI) 1
Hey Western Union Man (Parabut/Double Diamond/Downstairs, BMI) 18
[illegible]

BUBBLING UNDER THE HOT 100

101. HOOKED ON A FEELING — B. J. Thomas, Scepter 12230
102. I LOVE HOW YOU LOVE ME — Bobby Vinton, Epic 10397
103. FIRE — Five by Five, Paula 302
104. THERE WAS A TIME — Gene Chandler, [illegible] 55383
105. 46 DRUMS—1 GUITAR — Little Carl Carlton, Back Beat 598
106. PROMISES, PROMISES — Dionne Warwick, Scepter 12231
107. SUNDAY SUN — Neil Diamond, [illegible]
[illegible]

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard

HEADING FOR THE TOP

THE MOODY BLUES

RIDE MY SEE-SAW

U.S.A. Appearances by the Moody Blues:

Minneapolis
New York City
Boston
Baltimore
Philadelphia
Washington, D.C.
Chicago
San Francisco
San Diego
Los Angeles
Portland
Seattle
Spokane

85033

DERAM
A PRODUCT OF
LONDON

Producer: Tony Clarke

A ROYAL BREAKOUT

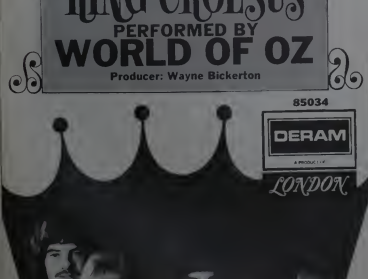
"KING CROESUS"

PERFORMED BY
WORLD OF OZ

Producer: Wayne Bickerton

85034

DERAM
A PRODUCT OF
LONDON



THE YEAR'S MOST EXCITING NEW STAR

Appearing: MR. KELLY'S CHICAGO, Oct. 28-Nov. 10

JENNIFER WARREN

I AM WAITING

333

Composers: Mike Jagger
Keith Richard

Producer: Marty Cooper

parrot
LONDON

WE'VE MADE THE MOST OF OUR "DAYS"!...

SEPTEMBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

1968 OCTOBER 1968

S	M	T	W	T	F	S
...	....	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

NOVEMBER

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	[illegible]	12	13	14	15	16
17	18	19	20	[illegible]	22	23
24	25	26	27	28	29	30

A SMASH INSTRUMENTAL VERSION

"THOSE WERE THE DAYS"

B/W

"HEY JUDE"

THE LARRY PAGE ORCHESTRA

ON

PAGE ONE RECORDS

RECORD #21,010

PRODUCED BY LARRY PAGE

DISTRIBUTED BY BELL RECORDS

1776 BROADWAY, NEW YORK, N.Y. 10019

Spotlight Singles

NUMBER OF SINGLES REVIEWED

THIS WEEK 134

LAST WEEK 129

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

JOSE FELICIANO—THE STAR-SPANGLED BANNER
(Writer: Key Arr: Feliciano) (P D—The exciting performer caused e tremendous stir with his moving, soullul reading of the Nationel Anthem during the World Series, recorded in thet live performance He adds a fresh, youthful meening that should renew interest and enthusiasm in the anthem. Flip: (No information available). **RCA Victar 47-9665**

***DIONNE WARWICK—PROMISES, PROMISES**
(Prod. Burt Bacherech-Hel David) (Writers. Becherech-David) (**Blue Bees/Jec/Merris, ASCAP**)—Title tune of the forthcoming Broadway musical penned by Bacharach and Devid is e catchy rhythmic item that grows on you fast and will heve the same impact at the sales counter as "I Say a Little Preyer" did. Top vocal workoui and production. Flip: "Whoever You Are, I Love You" (Blue Sees/Jec/Morris, ASCAP) **Sceptee 12231**

PEACHES & HERB—LET'S MAKE A PROMISE
(Prod. Gamble-Huff) (Writers. Beli-Gamble-Ferrow) (**World Wer III/Dewnstairs, BMI**)—This is just the driving swinger the duo needed to put them back in the Top 20 selling bag The mover will hit hard and fast Flip: "Me and You" (Daedalus, BMI) **Oate 2-1623**

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

***RICHARD HARRIS—THE YARD WENT ON FOREVER**
(Prod Jimmy Webb) (Writer. Webb) (**Cenupy, ASCAP**)—The follow up to "MacArthur Park" offers more fascinating Jim Webb materiel and another compelling performance by tha film star Much of the sales potency of the initial outing here Flip "Lucky Me" (Canopy, ASCAP) **Ounhill 4170**

CLARENCE CARTER—TOO WEAK TO FIGHT
(Prod Rick Hall & Stall) (Writers Jackson-Carter-Keys-Hell) (**Fame, BMI**)—Hot from his million seller "Slip Awey," the top soul performer comes on strong with a blues ballad thaf hes much of the seles potential of the past smash Solid support from the Rick Hell arrangement. Flip "Let Me Comfort You" (Fame, BMI) **Atlantic 25A9**

STEVIE WONDER—FOR ONCE IN MY LIFE
(Prod Henry Cosby) (Writers Millar-Murden) (**Stein & Ven Stock, ASCAP**)/ **ANGIE GIRL** (Writers. Bosby-Moy-Wonder) (**Jekete, BMI**)—Two strong, commerciel sides from Wonder to follow up "You Met Your Match" First is en up-tempo, driving version of the much-recorded balled, while the flip is en easy beat rhythm belled which he swings through with eese **Temle 54174**

SAM & DAVE—
EVERYBODY GOT TO BELIEVE IN SOMEBODY
(Prod Iseec Heyes & Devid Porter) (Writers Hayes Porter) (**Birdees/Welden, ASCAP**)—Driving duo follows up "Can't You Find Another Wey" with a pulsating eesy swinger that should fast top the seles of their past hit Flip. "If I Didn't Hava a Girl Like You" (Birdees Walden, ASCAP) **Atlentic 25AB**

DEEP PURPLE—KENTUCKY WOMAN
(Prod Derek Lewrence) (Writer Diemond) (**Tellyrend, BMI**)—Group went right up there with their debut single "Hush" end this hot revivel of Neil Diemond's past hit has much of the solid sales appeal of the initial outing. Should prove e big chert item Flip: "Herd Road" (Ganje, ASCAP) **Tetragremmeten 1508**

GARY LEWIS & PLAYBOYS—MAIN STREET
(Prod. Snuff Garrett) (Writers Griffin-Gordon) (**Stune Canyon, BMI**)—Chenge of pece for Lewis from the "Sealed With a Kiss" ballad hit is this strong rhythm item that's loaded with much of the seles possibilities of the racent hit Flip "C C Rider" (Viva, BMI) **Likerty 56078**

THE INTRUDERS—SLOW DRAG
(Prod Gemble-Huff) (Writers: Gemble-Hulf) (**Bezer Sherp, BMI**)—Blues mover with a strong dance beat and groovy lyric line is e netutel chart climber loaded with sales potentiel a topper for "(Love Is Like a) Beseball Game" Flip (No information available) **Gamkle 221**

***GLEN CAMPBELL—WICHITA LINEMAN**
(Prod Al de Lory) (Writer. Webb) (**Canapy, ASCAP**)—The combination of writer Webb end perlormer Cempbell thet gave us "By the Time I Get to Phoenix" team up once egain in this compelling plaintive ballad that should put Cempbell on the Hot 100, es well es the Country end Easy Listening cherts Beautifully done. Flip: (No information aveilable) **Capitol 2302**

THE CHERRY PEOPLE—
GOTTA GET BACK (To the Good Life)
(Prod Ron Haffkine & Barry Oslender) (Writer Matchellon) (**Blue Snuw, BMI**)—Group hit it pretty high on the Hot 100 with their initial outing "And Suddenly," end this rocker has all tha ingredients to fast top the seles of that hit Solid beat item never stops. Flip: (No information aveileble) **Neritege 007**

MARTHA REEVES & VANDELLAS—SWEET DARLIN'
(Prod. Richerd Morris) (Writer Morris) (**Jakete, BMI**)—Powerful swinger thet moves from stert to finish with more seles potential then their recent "I Can't Dence to the Music You're Playing." Strong entry. Flip: "Without You" (Jobee, BMI) **Gerdy 7080**

HESITATIONS—A WHITER SHADE OF PALE
(Prod P Robinson, T Wiltshir & L Benks) (Writrs Reid-Brooker) (**Essex, ASCAP**)—Tha Procol Herum hit of the past should hit big ell over agein with this blockbuster soul reading that has equel potential for both the r&b and Hot 100 charts Exceptionel vocal workout and production. Watch out for this one! Flip "With Pen in Hand" (BMI) **Kepp 948**

***LETTERMEN—PUT YOUR HEAD ON MY SHOULDER**
(Prod Al de Lory) (Writer Anka) (Spenke, BMI) A strong revivel of the Paul Anke hit has much of the feel end sales potential of the trio's "Theme From e Summer Plece" hit of the pest Strong jukebox and Easy Listening item as well. Flip: "Mary's Rainbow" (Elmus Beal, BMI) **Cepitel 2324**

GENE & DEBBIE—MAKE A NOISE LIKE LOVE
(Prod Don Gant) (Writer Bond) (**Acuff-Rese, BMI**)—Cetchy swinger feom the duo thet has ali the eermarks of a fast end big chart winner. Driving beet in strong support of the top vocal work. Flip "Rings of Gold" (Acuff Rose, BMI) **TRX 5014**

FANTASTIC JOHNNY C—
SHE'S SOME KIND OF WONDERFUL
(Prod Jesse James) (Writer Ellison) (**Dandelion/Anteresgee, BMI**)—Herd-driving rocker loaded with electricity end e powerful dence beat. A discotheque winner thet should put the blues belter high on the r&b and Hot 100 charts Flip "Beby, I Need You" (Dandelion James Boy, BMI) **Phil-L A of Saul 320**

***JUDY COLLINS—BOTH SIDES NOW**
(Prod Merk Abramson) (Writer, Mitchell) (**Siquumk, BMI**)—The much-recorded Joni Mitchell folk balled, now meking chart noise vie the Johnston's version, is culled from Miss Collins' "Wild Flower" LP by popuier demend A hot commercial item that should win cherl honors in short ordar Fine perlormence Flip "Who Knows Where the Time Goes" (Irving Musik Produktion (Winkier, BMI) **Elektra 45639**

BUCKINGHAMS—WHERE DID YOU COME FROM
(Prod. Jimmy Wiz Wisner) (Writers: London-Bleck) (**20th Century, ASCAP**)—From the film, "The Guru," the group has a winner in this mooth rocker loaded with teen seles appeal with e top production from Jimmy Wisner Flip "Song of the Breeze" (Bucking-El, BMI) **Columbia 44672**

OUTRAGE—BE MY BABY
(Prod John Linde) (Writers. Spector-Berry-Greenwich) (**Mother Bertha, BMI**)—Here's e powerhouse revival of the Ronettes' eerly hits thet should come from left field end prove e big chert item in rapid fashion Strong group sound end erragement that cen't miss Flip: "The City" (Community/Kama Sutra, BMI) **Keme Sutre 252**

JACKIE WILSON—YOU BROUGHT ABOUT A CHANGE IN ME
(Prod Cerl Davis) (Writers Smith-Jackson) (**Jelynne & BRC, BMI**)/**FOR ONCE IN MY LIFE** (Writers Miller-Murden) (**Stein & Van Stack, ASCAP**)—Two sided hit sound from Wilson First e pulseting swinger right in the hot selling bag of the pest Wilson hits. Flip is a well-done straight reading of the much-recorded balled beauty **Brunswick 55392**

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

JEFFERSON AIRPLANE—Crown of Creation (Prod Al Scmitt) (Writer: Kentner) (BMI)—Title tune of the current LP serves as a strong rocking item with en interesting line that should put them on the Hot 100. **RCA Victur 47-9644**

BOBBY TATLOR & VANCOUVERS—Melinde (Prod. Robinson, Johnson, Cleveland) (Writers: Robinson-Cleveland-Johnson—Following up their "I Am Tour Man" group hes even more seles potentiel in this blues rocker dedicated to e charmer Strong dance beet Flip: "It's Growing" (Jobete, BMI) **Gerdy 7079**

LULU—This Time (Prod. Mickie Most) (Writers: Bleck-Johnson) (Feisf, ASCAP) From the film "Hoi Millions" Lulu comes up with a winning ballad which she sings for all it's worth Top performance. **Epic 5-10403**

BIG BROTNER & THE HOLOING COMPANY—Coo Cuu (BMI)—Powerful, weiling performance by the hot group on a wild rocker thet should do well in pley end seles **Meinsteeem 678**

BLUE CNEER—Feathers From Your Tree (Prod. Abe Kesh) (Writer: Peterson-Stevens Wagner) (Blue Cheer, BMI) Culled from the current LP hit "Outsideinside," group comes up with a reucous rocker with much sales potency **Philips 40561**

***JULIE LONDON—Tummy, Yummy, Yummy** (Prod. Tommy Oliver) (Writers: Resnick-Levine) (X.T M, BMI)—The Ohio Express' recent hit lakes on e whole new feel end flevor via this wild, smooth end sultry reeding Should garner much play and seles end put the stylist beck on the cherts A bow to producer Tommy Oliver. **Likerty 56074**

BOOKER T. & M.G.'S—Nang 'Em Nigh (Prod Booker T & M.G.'s) (Writar Frontiere) (Unert, BMI)—The recent film theme hit could happen ell over egain via this swinging dance treetment by the top group It moves all tha way through **Stea 0013**

LESLEY GORE—I'll Be Stending By (Prod Gemble Hulf) (Writers Scott-Gamble Huft) (Oownstair World Wer III Oouble Oiamond, BMI)—The hot production writing teem of Gamble-Huff edds strong support for a top commercial entry by Miss Gore Could easily prove e left lieid seles winner Good chenge of pace for her **Mercury 72867**

ANTNONY & IMPERIALS—The Flesh Feilures (Let the Sunshine In) (Prod Teddy Randazzo & Kenny Seymoure) (Writers. Rado Ragni) (United Artists, ASCAP)—From the Broadwey musicel "Hair," this wild rocker is given a powerful going over by Anthony thet should bring him back to the charts in a hurry **Veep 1293**

***DON'T ASK WHY/ONLY FOR LOVERS** (Writers. Holl-Levella) (Spialman, ASCAP) Lorne Greene & His Orch (Prod Ettore Strelte) **Dete 2-1A26/** Roger Williams (Prod Hy Grill) **Kapp 949**—Two equelly strong versions of e top Latin "Lova Is Blue" instrumental hit from Canade. First is the originel, and then a top treetment by pienist Williems

***AL NIRT—The Gerbege** (Prod Paul Robinson) (Writer. Hermen) (Jerryco, ASCAP/**These Were tha Deys** (Prod. Paul Robinson) (Writer: Reskin) (Essex, ASCAP)—Two equally strong sales and programming sides from Hirt. First is a cetchy number from the Broedwey musical "Dear World" and second e hot jukebox instrumental treetment of the Mery Hopkin smesh. **RCA Victur 47-9AA4**

***MAURICE CNEVALIER & JIMMY DURANTE—Dear Wuefd** (Prod Jeckie Barneit) (Writer: Hermen) (Morris, ASCAP)—Here's e must for programming and jukeboxes The title tune of the incoming Angela Lensbury musical could turn out to be enother "Hello Dolly" with the fine perlormences of these two theetrical greats A winner! **Werner Bros.-Seven Arts 724f**

THE OUPREES—Goodnight My Luve (Prod Jerry Ross) (Writers: Linzer-Rendell) (Ceptein Marvel, BMI)—The hit quartet of the past hes a strong entry in this, their return to the disk scene Fine Linzer-Rendell bellad, well-performed and e top production by Jerry Ross Watch this one it builds **Neritage 805**

FIVE AMERICANS—Generetiun Gep (Prod Abnek) (Writers: Rabon-Durrill-Ezell) (Jetster, BMI)—Timely lyric messege end a soiid rock beat that should meke sales noise for the group **Aknek 132**

GRAPEFRUIT—C'mon (Prod Apple Music, Ltd) (Writers: Brown-Bloodworth) (Saturdey, BMI)—The pest hit of ihe 4 Seesons is updeted in this swinging version by the British group Much potential hera **Equinux 70008**

YNE LEGENOARY SYARDUST COWBOY—Peralyzed (Prod. J Henry Burnett, Richerd R Anderson Major Bill Smith) (Writer: Odem) (LeBill/Finius Myth, BMI) The most unusuel, unique disk of the week is this novelty that feetures everything from screems to e drum and trumpet solo. Must be heard to be believed! **Mercury 728A2**

THE GOOD RATS—Tha Nebu (Prod. Ron Heffkine & Barry Dslander) (Writer. Marchello) (Blue Snow, BMI)—Pile driving rocker thet never lets up from stert to finish This wild entry could teke off in a hurry. **Kapp 946**

JONN WAKELY—Unchelned Melody (Prod. Shasta Prod) (Writers: North-Zaret) (Frank, ASCAP)—The son of singing ster Jimmy Wakely impresses with this disk debut end an updeting of the evergreen. The pop-country treatment gives it potential for severel charts Well-done vocal work **Oecce 32396**

THE KINFOLK—Little Green Appies (Prod H. B Bernum (Writer Russell) (Russell Ceson, ASCAP) Top sex work is featured throughout this pulsating instrumental reading of the current O. C. Smith hit. Solid rock dence beel **White Whele 286**

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

DAVE DUDLEY—
PLEASE LET ME PROVE (My Love for You)
(Prod. Jerry Kennedy) (Writer: Key) (**Newkeys, BMI**)—One of Dudley's finest ballad performances ever on en exceptional pleintive love ballad that should teke him right to the top in short order. Flip: "I'll Be Moving Along" (Newkeys, BMI). **Mercury 72856**

LUKE THE DRIFTER JR.—
I WAS WITH RED FOLEY (The Night He Passed Away)
(Prod Jim Vienneau) (Writer Williams, Jr.) (**Audlee, BMI**)—An outstending tribute to the late and great star by the son of enother greet—Henk Williems. Moving, sensitive performance that should prove e giant hit now and remain a country standerd Flip: "On Trail" (Zap/Audlee, BMI) **MGM 14002**

HENSON CARGILL—A CANDLE FOR AMY
(Prod. Don Law) (Writers: Frazier-Owens) (**Blee Crest/Nill & Range, BMI**)—Another moving ballad penned by Frazier and Owens end performed to perfection and sensitivity by Cergill Will fast prove e top chart item Flip. "Wild Flower" (Tree, BMI). **Munument 1106**

DOLLY PARTON—
IN THE GOOD OLD DAYS (When Times Were Bad)
(Prod. Bob Ferguson) (Writer: Perton) (**Owepee, BMI**)—Still riding up the chert in her duet with Porter Wegoner, the stylist hes e sure-fire seles winner in this well-though out messege rhythm bellad which she composed Flip "Try Being Lonely" (Cerreta, BMI) **RCA Victur 47-9657**

WANDA JACKSON & THE PARTY TIMERS—
I WISH I WAS YOUR FRIEND
(Prod Ken Nelson) (Writer: Howerd) (**Wilderness, BMI**) Top Herlen Howerd balled material end en exceptional vocal performence spells e top of the chert winner A powerful combinetion Flip "Poor Ole Me" (Perty Time, BMI). **Capitol 2318**

JOHNNY WRIGHT—
(They Always Come Out) SMELLIN' LIKE A ROSE
(Writers Manning-Buzzeo) (**Meyhew, BMI**)—The most potent commercial item from Wright to date is this clever, heppy rhythm entry thet should spiral him up the cherts in no time A jukebox must it's Wright et his best Flip: "One Little Taco" (Wells, BMI) **Oecce 32402**

JEANNIE SEELY—LITTLE THINGS
(Prod. Fred Foster-Jim Malloy) (Writers Nelson-Nelson) (**Pemper, BMI**)—The pest hit of Willie Nelson should happen all over egain via this powerful heert end soul reeding by Miss Seely. Flip "My Love Dies Herd" (Pamper, BMI) **Menument 1100**

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JONNNY DOLLAR—Big Rig Beflin' Man (Yonah, BMI) **CNART 59-1057**
MARY TATLOR—Feed Me One More Lie (Blue Crest, BMI) **OOT 17168**
COMPTON BROTHERS—Everykody Needs Somebody (Blue Book, BMI) **OOT 171A7**
JAN CRUTCNFIELD—She Goes Welking (Forrest Hills, BMI) **DECCA 32400**
KAY ARNOLD—Whu'll Hald These Wrinkled Hands (Combine, BMI) **WATSIOE 10f8**

TOP 20 R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

JIMMY HOLIDAY—
I'M GONNA USE WHAT I GOT (To Get What I Need)
(Prod. Buddy Killen) (Writer: Holidey) (**Metric, BMI**)—Here's e blockbuster blues beiled with e compelling lyric message that should have no trouble putting Holidey et the top of the r&b chart end spill over to the Hot 100 es well. Flip: "I Found e New Love" (Metric, BMI) **Minit 32053**

THE VALENTINOS—TIRED OF BEING NOBODY
(Prod. Womeck-Womuck) (Writers. Womeck-Womeck) (**Welwem, BMI**)—With equal potentiel for both the pop and r&b merket, this driving blues rocker with potent lyric is given a wild vocel workout Strong entry. Flip "The Death of Love" (Welwom, BMI) **Jubilee 5636**

CHART

Spotlights Predicted to reach the R&B SINGLES Chart

BILLY ROBINSON AND THE BURNERS—Shucks You Left the Fire Burning (Pen World, BMI). **CRAZY NORSE 1305**

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

Billboard TOP LP'S

FOR WEEK ENDING OCTOBER 26, 1968

★ STAR PEEFOEMEE—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.
NA Not Available

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
		9	1	1	BIG BROTHER & THE HOLDING COMPANY—Cheep Thrills Columbia (No Mono); KCS 9700 (S)			NA	
RIAA		16	2	2	RASCALS—Tima Peece/Greetest Hils Atlantic (No Mono); SD 8190 (S)				
RIAA		15	3	3	JOSE FELICIANO—Feliciano! ECA Victor LPM 3957 (M); LSP 3957 (S)		NA	NA	
		37	B	4	CHAMBERS BROTHERS—The Time Hes Come Columbia CL 2722 (M), CS 9522 (S)			NA	
		15	5	5	IRON BUTTERFLY—In-A-Gedde-Oe-Vida Alco (No Mono); SD 33-250 (S)				
RIAA		34	6	6	GLEN CAMPBELL—Genlle on My Mind Capitol (No Mono): ST 2809 (S)			NA	
		B	7	7	JEFFERSON AIRPLANE—Crown of Creetion RCA Victor LSP 4058 (S)		NA	NA	
RIAA		16	9	8	CREAM—Wheels of Fire Alco (No Mono); SD 2-700 (S)				
		B	10	9	CRAZY WORLD OF ARTHUR BROWN Track-Atlantic SD 8198 (S)				
RIAA		62	11	10	JIMI HENDRIX EXPERIENCE—Are You Experienced? Reprisa (No Mono); RS 6261 (S)				
RIAA		12	4	11	DOORS—Wailing for the Sun Elektra (No Mono); EKS 74024 (S)				
		17	13	12	SOUNDTRACK—Wild in the Streels Tower (No Mono); 5099 (S)				
RIAA		33	15	1[illegible]	SOUNDTRACK—The Greduale Columbia (No Mono): OS 3180 (S)			NA	
RIAA		47	14	14	CREAM—Oisraell Geers Alco 33-232 (M). SO 33-232 (S)				
		34	12	15	STEPPENWOLF Dunhill (No Mono)· DS 50029 (S)				
		36	19	16	CANNEO HEAT—Boogie With the Liberty (No Mono); LST 7541 (S)				
		9	17	17	BEE GEES—Idee Alco (No Mono); SD 33-253 (S)				
		9	20	1B	MIKE BLOOMFIELD, AL KOOPER, STEVE STILLS—Super Session Columbia (No Mono); CS 9701 (S)			NA	NA
	★	10	23	19	JEFF BECK—Truth Epic (No Mono); BN 26413 (S)			NA	NA
	★	10	24	20	ENGELBERT HUMPEROINCK—Men Without Love Parrot (No Mono); PAS 71022 (S)				
		10	21	21	5th OIMENSION—Stoned Soul Picnic Soul City (No Mono); SCS 92002 (S)			NA	
		14	22	22	OONOVAN—In Concert Epic (No Mono); BN 26386 (S)			NA	NA
	★	4	28	23	STEPPENWOLF—The Second Dunhill DS 50037 (S)				
		1B	16	24	JOHNNY RIVERS—Reelizelion Imperial (No Mono); LP 12372 (S)				
		7	25	25	PETER, PAUL & MARY—Lete Agein Warner Bros.-Seven Arts WST 1751 (S)				
RIAA		27	26	26	SIMON & GARFUNKEL—Bookends Columbia (No Mono); KC[illegible] 9529 (S)			NA	
		16	29	27	SOUNDTRACK—2001 Space Odyssey MGM (No Mono); S1E 13 ST (S)		NA	NA	
RIAA		103	30	2B	SIMON & GARFUNKEL—Persley, Sege, Rosemery & Thyme Columbia CL 2563 (M); CS 9363 (S)			NA	
		7	31	29	MOODY BLUES—In Seerch of the Lost Chord Diram DES 18017 (S)				
	★	B	38	30	DEEP PURPLE—Shedes of Tetragrammaton T 102 (S)				
		16	39	31	ARETHA FRANKLIN—Arelhe Now Atlantic (No Mono); SD 8186 (S)				
		12	35	32	BAND—Music From Big Pink Capitol (No Mono); SKAD 2955 (S)			NA	NA
RIAA		34	33	33	SERGIO MENOES & BRASIL '66—Look Around A&M (No Mono); SP 4137 (S)				
		44	27	34	GLEN CAMPBELL—By the Time I Get to Phoenix Capitol T 2851 (M); ST 2851 (S)				
RIAA		25	32	35	HERB ALPERT & THE TIJUANA BRASS—Beat of the Bress A&M (No Mono); SP 4146 (S)				
		22	43	36	DEAN MARTIN—Greatest Hits, Vol. 1 Reprise (No Mono); RS 6301 (S)				
		21	36	37	ANDY WILLIAMS—Honey Columbia (No Mono); CS 9662 (S)			NA	
RIAA		59	34	38	VANILLA FUDGE Alco 33-224 (M); SD 33-224 (S)				
		30	45	39	GLEN CAMPBELL—Hey Little One Capitol (No Mono); ST 2878 (S)			NA	
RIAA		84	40	40	DOORS Elektra (No Mono); EKS 74007 (S)				
		20	1B	41	JOHNNY CASH—At Folsom Prison Columbia (No Mono); CS 9639 (S)			NA	
		11	44	42	BUFFALO SPRINGFIELD—Last Time Around Alco (No Mono); SD 33-256 (S)				
RIAA		B7	37	43	SIMON & GARFUNKEL—Sounds of Silence Columbia CL 2469 (M), CS 9269 (S)			NA	
		57	42	44	OIANA ROSS & THE SUPREMES—Greatest Hits Motown (No Mono); MS 2-663 (S)				
RIAA		36	46	45	ARETHA FRANKLIN—Lady Soul Atlantic 8176 (M); SD 8176 (S)				
	★	5	53	46	SOUNOTRACK—Funny Girl Columbia BOS 3220 (S)			NA	
		19	41	47	GLEN CAMPBELL—A New Place in the Sun Capitol (No Mono); ST 2907 (S)				
	★	3	62	4B	JEANNIE C. RILEY—Herper Valley P.T.A. Plantation PLP 1 (S)				
		13	52	49	ORIGINAL CAST—Heir RCA Victor LOC 1150 (M); LSO 1150 (S)		NA	NA	
RIAA		51	50	50	MAMAS & PAPAS—Ferewell to the First Golden Ere Dunhill (No Mono); DS 50025 (S)				
RIAA		71	64	51	BEATLES—Sgt. Pepper's Lonely Hearts Club Band Capitol MAS 2653 (M); SMAS 2653 (S)				
		16	49	52	VANILLA FUDGE—Reneissance Alco (No Mono); SD 33-244 (S)				
		8	51	53	PETULA CLARK—Pelule Warner Bros.-Seven Arts WS 1743 (S)				
		20	59	54	O. C. SMITH—Hickory Holler Revisited Columbia (No Mono); CS 9680 (S)			NA	NA
	★	15	67	55	RAMSEY LEWIS—Meiden Voyege Cadet (No Mono); LPS 811 (S)				
		98	56	56	TEMPTATIONS—Greetest Hits Gordy (No Mono); 919 (S)				
RIAA		38	57	57	JIMI HENDRIX EXPERIENCE—Axis: Bold as Love Reprise (No Mono); 6281 (S)				
	★	13	68	58	CREEDENCE CLEARWATER REVIVAL Fantasy (No Mono); 8382 (S)				
		8	60	59	JAMES BROWN—Live el the Apollo, Vol. 2 King 1022 (S)		NA		NA
		43	73	60	JUDY COLLINS—Wild Flowers Elektra (No Mono); EKS 74012 (S)				
		26	48	61	MOODY BLUES—Oeys of Futura Past Deram DE 16012 (M), DES 18012 (S)				
	★	3	74	62	BARBRA STREISAND—A Heppening in Central Perk Columbia CS 9710 (S)			NA	
		7	63	63	JOHN MAYALL'S BLUES BREAKERS—Bere Wires London PS 537 (S)		NA		NA
		B	66	64	FRANK SINATRA—Greatest Hits Reprise FS 1025 (S)				
		29	65	65	EDDIE HARRIS—Electrifying Atlantic 1495 (M); SD 1495 (S)				
		50	70	66	OIONNE WARWICK—Golden Hits, Pert 1 Scepter SRM 565 (M); SPS 565 (S)				
	★	5	78	67	MAMAS & PAPAS—Golden Ere, Vol. 2 Dunhill DS 50038 (S)				
		77	69	68	CREAM—Fresh Alco 33-206 (M); SD 33-206 (S)				
	★	3	107	69	BOBBIE GENTRY & GLEN CAMPBELL Capitol ST 2928 (S)			NA	NA
		22	61	70	RAY CONNIFF & THE SINGERS—Honey Columbia (No Mono); CS 9661 (S)			NA	
	★	4	83	71	OIANA ROSS & THE SUPREMES—"Live" et London's Telk of the Town Motown MS 676 (S)				
		23	75	72	MAMAS & PAPAS—Pepas & Memes Dunhill (No Mono); DS 50031 (S)				
RIAA		189	76	73	SOUNDTRACK—The Sound of Music RCA Victor LOCD 2005 (M); LSOD 2005 (S)		NA	NA	
		24	81	74	GARY PUCKETT & THE UNION GAP—Young Girl Columbia (No Mono); CS 9664 (S)			NA	
		B	79	75	VOGUES—Turn Around Look at Me Reprise RS 6314 (S)				
		18	47	76	MASON WILLIAMS—Phonogreph Record Warner Bros.-Seven Arts (No Mono); WS 1729 (S)				
		28	54	77	BOBBY GOLDSBORO—Honey United Artists UAL 3642 (M); UAS 6642 (S)				
		9	82	78	BOOTS RANDOLPH—Sound of Boots Monument (No Mono); SLP 18099 (S)				
RIAA		51	90	79	SOUNOTRACK—Camelot Warner Bros.-Seven Arts (No Mono); BS 1712 (S)				
		19	71	80	QUICKSILVER MESSENGER SERVICE Capitol (No Mono); ST 2904 (S)				NA
		15	72	B1	OTIS REDOING—The Immortal Atco (No Mono); SD 33-252 (S)				
		7	85	82	LETTERMEN—Speciel Request Capitol ST 2934 (S)				
	★	15	94	83	VARIOUS ARTISTS—Tape Hits Vol. [illegible] Atlantic (No Mono); SD 8188 (S)				
		12	84	84	JOAN BAEZ—Baptism Vanguard (No Mono); VSD 79275 (S)				
		23	B7	85	TEMPTATIONS—Wish It Would Rein Gordy (No Mono); 927 (S)				
		24	58	86	RICHARO HARRIS—A Tramp Shining Dunhill (No Mono); [illegible] (S)				

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard

Continued on Page 98

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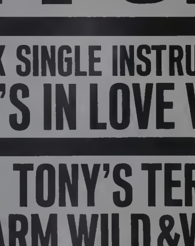

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TOP LP'S

CONTINUED FROM PAGE 94

★ STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week
NA Not Available

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	8 TRACK	4 TRACK	CASSETTE	REEL TO REEL
		9	88	87	GRATEFUL DEAD—Anthem of the Sun Warner Bros.-Seven Arts (No Mono), WS 1749 (S)				
●		25	80	88	MONKEES—The Birds, the Bees & the Monkees Colgems COM 109 (M), COS 109 (S)		NA	NA	NA
●		52	55	89	DOORS—Strange Days Elektra (No Mono) EKS 74014 (S)				
	★	4	106	90	SMOKEY ROBINSON & THE MIRACLES—Special Occasion Tamla TS 290 (S)				
●		1?7	1?2	91	SOUNDTRACK—Dr. Zhivago MGM 1SE 6ST (S)				
	★	5	123	92	BLUE CHEER—Outsideinside Philips PHS 600-278 (S)				
		32	91	93	OTIS REDDING—The Dock of the Bay Volt 419 (M), S 419 (S)				
●		30	89	94	BILL COSBY—To Russell, My Brother, Whom I Slept With Warner Bros.-Seven Arts (No Mono) WS 1734 (S)				
		20	86	95	DON RICKLES—Hello Dummy! Warner Bros.-Seven Arts (No Mono), WS 1745 (S)				NA
		8	96	96	DEAN MARTIN—Greatest Hits, Vol. 2 Reprise RS 6320 (S)				
		84	97	97	ANITA KERR/ROD McKUEN/SAN SEBASTIAN STRINGS—The Sea Warner Bros.-Seven Arts (No Mono); WS 1670 (S)				
	★	2	179	98	JIMI HENDRIX EXPERIENCE—Electric Ladyland Reprise 2RS 6307 (S)				
	★	6	110	99	PERCY FAITH & HIS ORK—Angel of the Morning Columbia CS 9706 (S)		NA	NA	
●		45	92	100	BEATLES—Magical Mystery Tour Capitol MAL 2835 (M), SMAL 2835 (S)				
●		38	99	101	SOUNDTRACK—The Good, the Bad & the Ugly United Artists UAL 4172 (M), UAS 5172 (S)				
		28	101	1??	SPIRIT Ode Z12-44003 (M), Z12 44004 (S)			NA	
●		112	117	1?3	SERGIO MENDES & BRASIL '66 A&M (No Mono) SP 4116 (S)				
		50	98	104	ARLO GUTHRIE—Alice's Restaurant Reprise (No Mono), RS 6267 (S)				
●		145	108	105	ORIGINAL CAST—Man of La Mancha Kapp KL 4505 (M), KS 5505 (S)				
	★	2	169	106	DONOVAN—Hurdy Gurdy Man Epic BN 26420 (S)	NA	NA	NA	NA
	★	3	160	1?7	PROCOL HARUM—Shine on Brightly A&M SP 4151 (S)				
●		46	109	108	PAUL MAURIAT & HIS ORK—Blooming Hits Philips PHM 200-248 (M), PHS 600-248 (S)				
	★	2	190	109	MAMA CASS—Dream a Little Dream Dunhill DS 50040 (S)				
		36	112	11?	SMOKEY ROBINSON & THE MIRACLES—Greatest Hits, Vol. 2 Tamla (No Mono), TS 280 (S)				
		9	77	1??	BYRDS—Sweetheart of the Rodeo Columbia (No Mono); CS 9670 (S)			NA	
		37	95	112	HUGO MONTENEGRO—Music From "A Fistful of Dollars," "For a Few Dollars More," "The Good, the Bad & the Ugly" RCA Victor LPM 3927 (M), LSP 3927 (S)		NA	NA	
	★	6	122	113	MARVIN GAYE & TAMMI TERRELL—You're All I Need Tamla TS 284 (S)				
		56	114	1?4	WES MONTGOMERY—A Day in the Life A&M (No Mono), SP 3001 (S)				
		30	120	11?	IRISH ROVERS—Unicorn Decca DL 4951 (M), DL 74951 (S)				
		34	118	116	DIONNE WARWICK—Valley of the Dolls Scepter (No Mono), SPS 568 (S)				
		29	119	11?	JOHNNY MATHIS—Love Is Blue Columbia (No Mono) CS 9637 (S)			NA	
		57	113	118	FOUR TOPS—Greatest Hits Motown (No Mono), MS 662 (S)				
		21	100	119	HUGH MASEKELA—Promise of a Future Uni (No Mono) 73028 (S)				
		72	116	120	5th DIMENSION—Up, Up & Away Soul City (No Mono) SCS 92000 (S)				
		20	103	121	AMBOY DUKES—Journey to the Center of the Mind Mainstream 56112 (M); S 6112 (S)				NA
		29	1?1	122	LETTERMEN—Goin' Out of My Head Capitol (No Mono) ST 2865 (S)			NA	

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	8 TRACK	4 TRACK	CASSETTE	REEL TO REEL
		12	115	123	TEN YEARS AFTER—Undead Deram (No Mono) DES 18014 (S)				
		36	129	124	ED AMES—Sings "Who Will Answer" and Other Songs of Our Times RCA Victor LPM 3961 (M), LSP 3961 (S)		NA	NA	
		32	125	125	IRON BUTTERFLY—Heavy Atco LP 33-227 (M), SD 33-227 (S)				
		7	132	126	PAUL REVERE & THE RAIDERS—Something Happening Columbia CS 9665 (S)			NA	
		8	105	127	COWSILLS—Captain Sad & His Ship of Fools MGM SE 4554 (S)				
		5	130	128	FOUR TOPS—Yesterday's Dreams Motown MS 669 (S)	NA			
		2	139	129	NAZZ SGC SD 5001 (S)				
		48	104	130	OTIS REDDING—History of Volt 418 (M), S 418 (S)				
		28	124	131	ELECTRIC FLAG—A Long Time Comin' Columbia (No Mono) CS 9597 (S)			NA	
		20	131	132	TOM JONES—Fever Zone Parrot (No Mono), PAS 71019 (S)				
		26	126	133	MOBY GRAPE—Wow Columbia (No Mono) CXS 3 (S)			NA	NA
		10	93	134	PAUL BUTTERFIELD BLUES BAND—In My Own Dream Elektra (No Mono) EKS 74025 (S)				NA
		20	135	135	BIG BROTHER & THE HOLDING CO. Mainstream 56099 (M), S 6099 (S)				
		23	137	136	DELLS—There Is Cadet (No Mono) LP 804 (S)				
		2	138	137	SOUNDTRACK—Interlude Colgems COSO 5007 (S)	NA	NA	NA	NA
		6	127	138	BOBBY GOLDSBORO—Word Pictures United Artists UAS 6657 (S)				
●		72	140	139	ENGELBERT HUMPERDINCK—Release Me Parrot PA 61012 (M), PAS 71012 (S)				
	★	2	163	140	PAT PAULSEN—For President Mercury SR 61179 (S)				NA
		27	134	141	DIANA ROSS & THE SUPREMES—Reflections Motown (No Mono) 665 (S)				
●		77	142	142	ANDY WILLIAMS—Born Free Columbia CL 2680 (M); CS 9480 (S)			NA	
		2	143	143	BOOKER T. & THE M.G.'S—Soul Limbo Stax STS 2001 (S)				
		3	151	144	PAUL MAURIAT & HIS ORCH.—Prevailing Airs Philips PHS 600-280 (S)				
●		74	144	145	BOB DYLAN—Greatest Hits Columbia KCL 2663 (M), KCS 9463 (S)			NA	
		4	146	146	BARBARA ACKLIN—Love Makes a Woman Brunswick BL 754137 (S)	NA	NA	NA	NA
		4	148	147	SOUNDTRACK—Finian's Rainbow Warner Bros.-Seven Arts BS 2550 (S)				
		43	150	148	BURT BACHARACH—Reach Out A&M LP 131 (M), SP 4131 (S)				
		9	149	149	LOU RAWLS—Best of Capitol (No Mono) SKAO 2948 (S)				
		22	136	150	NANCY WILSON—Easy Capitol ST 2909 (S)			NA	
●		40	141	151	BOB DYLAN—John Wesley Harding Columbia CL 2804 (M), CS 9604 (S)			NA	
		27	152	152	STEVIE WONDER—Greatest Hits Tamla (No Mono) 282 (S)				
		16	155	153	JIM NABORS—Kiss Me Goodbye Columbia (No Mono) CS 9620 (S)		NA	NA	NA
		12	157	154	JERRY VALE—This Guy's in Love With You Columbia (No Mono) CS 9694 (S)		NA	NA	NA
		26	156	155	WES MONTGOMERY—Down Here on the Ground A&M (No Mono) LP 3006 (S)				
		20	153	156	EDDY ARNOLD—The Romantic World of RCA Victor LPM 4009 (M), LSP 4009 (S)		NA	NA	
		4	168	157	DIANA ROSS & THE SUPREMES—Sing & Perform "Funny Girl" Motown MS 672 (S)				
		13	158	158	EDDIE HARRIS—Plug Me In Atlantic (No Mono), SD 1506 (S)				
		9	145	159	NANCY WILSON—Best of Capitol (No Mono) SKAO 2947 (S)				
	★	1	—	160	BILL COSBY—200 M.P.H. Warner Bros.-Seven Arts WS 1757 (S)				
		29	161	161	NANCY SINATRA/LEE HAZLEWOOD—Nancy & Lee Reprise (No Mono) RS 6273 (S)				
		9	111	162	AL MARTINO—The Best of Capitol (No Mono) SKAO 2946 (S)				
	★	1	—	163	ARLO GUTHRIE—Arlo Reprise RS 6299 (S)				

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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard

Continued on Page 100

Camden Records

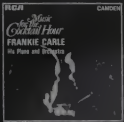
America's Greatest Entertainment Value!

Anytime, Bouquet of Roses, That's How Much I Love You, Chained to a Memory, I Really Don't Want to Know, I Walk Alone. CAL/CAS-2266

Do You Know What It Means to Miss New Orleans, Tin Roof Blues, South Rampart Street Parade, Dixiebelle Blues, High Society. CAL/CAS-2271

My Town, Nellie Kelly I Love You, Popularity, Harrigan, (I'm a) Yankee Doodle Dandy, Give My Regards to Broadway, All Our Friends. CAL/CAS-2275

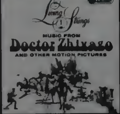
Side by Side, Makin' Whoopee!, Action Speaks Louder Than Words, The Old Gray Mare, Music! Music! Music! CAL/CAS-2276



My Reverie, Meditation, More (Theme from 'Mondo Cane'), Never on Sunday, My Ideal, Charade, Always in My Heart, Sushi CAL/CAS-2277

Overture, Boy for Sale, Consider Yourself, As Long As He Needs Me, Where is Love?, I'd Do Anything, Reviewing the Situation CAL/CAS-2282

An album that plans an entire birthday party! Simon Says, Opening Presents, Pin the Tail on the Donkey, The Mulberry Bush. CAL/CAS-1100



CAL/CAS-2133*

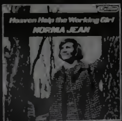
CAL/CAS-2182*

CAL/CAS-825*

CAL/CAS-471(e)

CAL/CAS-842(e)

CAL/CAS-2158



CAL/CAS-2218

CAL/CAS-2253*

CAL/CAS-2138*

CAL/CAS-2155*

RCA

*Avail[illegible] on Stereo 8 Ca[illegible] Tape

TOP LP'S

CONTINUED FROM PAGE 98

★ STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.
NA Not Available

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST – Title – Label & Number	TAPE PACKAGES AVAILABLE: 8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
		3	165	164	**NANCY WILSON**—Sound of Capitol ST 2970 (S)				NA
		26	164	[illegible]	**TINY TIM**—God Bless Reprise (No Mono), RS 6292 (S)				
		6	159	166	**SMALL FACES**—Ogden's Nut Gone Flake Immediate Z12-52-008 (S)	NA	NA	NA	NA
		5	174	167	**ORPHEUS**—Ascending MGM SE 4569 (S)				NA
		62	171	168	**FLIP WILSON**—Cowboys & Colored People Atlantic 8149 (M); SD 8149 (S)		NA		
		18	172	169	**STEVE MILLER BAND**—Children of the Future Capitol (No Mono), SKAO 2920 (S)			NA	NA
	★	2	186	[illegible]	**VARIOUS ARTISTS**—Rowan & Martin Laugh In Epic FXS 15118 (S)			NA	NA
		51	173	[illegible]	**WILSON PICKETT**—The Best of Atlantic 8151 (M); SD 8151 (S)				
		45	154	[illegible]	**ENGELBERT HUMPERDINCK**—The Last Waltz Parrot PA 61015 (M); PAS 71015 (S)				
		7	175	[illegible]	**BEACON STREET UNION**—The Clown Died in Marvin Gardens MGM SE 4568 (S)		NA		NA
	★	1	—	174	**WHO**—Magic Bus Decca DL 75064 (S)				
	★	1	—	[illegible]	**SOUNDTRACK**—Star 20th Century-Fox DTCS 5102 (S)	NA	NA		
	★	1	—	176	**BOSTON POPS** (Fiedler)—Up Up & Away RCA Victor LSC 3041 (S)		NA	NA	NA
		7	177	177	**ROBERT GOULET**—Woman, Woman Columbia CS 9695 (S)		NA	NA	NA
	★	1	—	[illegible]	**RAY CONNIFF & THE SINGERS**—Turn Around, Look at Me Columbia CS 9712 (S)			NA	
	★	1	—	179	**JIMMY SMITH**—Livin' It Up Verve V6-8750 (S)	NA	NA	NA	NA
		6	181	[illegible]	**IMPRESSIONS**—Best of ABC ABCS 654 (S)				
		37	178	[illegible]	**RAY CONNIFF & THE SINGERS**—It Must Be Him Columbia CL 2795 (M), CS 9595 (S)			NA	
		12	180	[illegible]	**MONGO SANTAMARIA**—Soul Bag Columbia (No Mono), CS 9653 (S)			NA	NA
		37	183	[illegible]	**UNION GAP FEATURING GARY PUCKETT**—Woman, Woman Columbia CL 281[illegible] (M), CS 9612 (S)			NA	
		1	—	184	**LOU DONALDSON**—Midnight Creeper Blue Note BST 84280 (S)	NA	NA	NA	NA
●		78	176	[illegible]	**ASSOCIATION**—Insight Out Warner Bros.-Seven Arts (No Mono), WS 1696 (S)				
		2	187	186	**FUGS**—It Crawled Into My Hand, Honest Reprise RS 6305 (S)				NA
		26	185	[illegible]	**ASSOCIATION**—Birthday Warner Bros.-Seven Arts (No Mono), WS 1733 (S)				
		2	188	[illegible]	**ROTARY CONNECTION**—Aladdin Cadet Concept LPS 317 (S)				NA
		2	189	189	**FATS DOMINO**—Fats Is Back Reprise RS 6304 (S)				NA
		9	—	190	**ED AMES**—Sings Apologize RCA Victor LSP 4028 (S)		NA	NA	
		16	133	191	**COUNTRY JOE & THE FISH**—Together Vanguard (No Mono), VSD 79277 (S)				
		3	192	[illegible]	**B. B. KING**—Lucille Bluesway BLS 6016 (S)				
		3	194	193	**CHAMBERS BROTHERS**—A New Time—A New Day Columbia CS 9671 (S)	NA	NA	NA	NA
		8	195	194	**WES MONTGOMERY**—The Best of, Vol. II Verve V6-8757 (S)				
		4	199	195	**1910 FRUITGUM COMPANY**—1, 2, 3 Red Light Buddah BDS 5022 (S)			NA	NA
●		129	193	196	**HERB ALPERT & THE TIJUANA BRASS**—What Now My Love A&M (No Mono), SP 4114 (S)				
		30	196	[illegible]	**ROTARY CONNECTION** Cadet Concept LP 312 (M); LPS 312 (S)				
		5	—	198	**LOU RAWLS**—You're Good for Me Capitol ST 2927 (S)			NA	NA
		10	—	199	**JERRY LEE LEWIS**—Another Place, Another Time Smash SRS 67104 (S)	NA		NA	NA
		2	200	[illegible]	**MERRILEE RUSH**—Angel of the Morning Bell 6020 (S)				

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

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In charge of RSI Italiano is Germano Ruscitto, Billboard's Man in Milan and one of most respected and knowledgeable music journalists in Italy.

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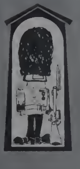

RECORD RETAILER

7 WELBECK STREET, LONDON W.1., ENGLAND

Record Sales Untaxed by Surtax; Barometer of U.S.

• Continued from page 1

by Vic Faraci, of Musical Isle in the Chicago area. He said, "I can't say it has hurt us. In fact, our business is well ahead of last year."

Dissenting Opinion

A dissenting opinion, however, came from Joe Ceddia of Lomar Distributing, a Chicago one-stop operation. He said, "The tax has certainly taken its toll. Business is down from the point of jukebox collections. All the locations are off and this, in turn, hurts our business."

Sam Goody, New York-based discounter, saw no detrimental effect to his business because of the government's surtax but went a step further to bring the government's policy in Vietnam into business focus. He said, "What it has done is take all our boys, all our customers, and put them in the army."

Last week, in Washington, Rep. Wilbur D. Mills, Democrat of Arkansas, said that the surtax would probably have to be extended beyond its scheduled expiration date next June 30. Representative Mills did not indicate how permanent he thought the "temporary" tax increase might become but, he said, "At this time with the information presently available to us, if we are to avoid another excessive deficit, I see little possibility of letting the surtax expire on June 30, 1969, unless additional very stringent economies are placed in effect." Representative Mills is chairman of the House Ways and Means Committee, which handles tax legislation.

ASCAP Awards Go To 19 Country Tunes

• Continued from page 8

Also "Jimmie Rodgers Blues"-Vaughn Horton & Elton Britt-Southern Music-Elton Britt (RCA); "Juanita Jones"-Paul Evans & Paul Parnes-Natson-Port Music-Stu Phillips (RCA); "Little Green Apples"-Bobby Russell - Russel-Cason Music-Roger Miller (Smash); "Ramona"-L. Wolfe Gilbert & Mabel Wayne-Leo Feist-Billy Walker (Monument); "The Country Hall of Fame"-Karl Davis-Yellow River Music-Hank Locklin (RCA); "The Last Thing on My Mind"-Tom Paxton-Deep Fork Music-Porter Wagoner & Dolly Parton (RCA); "There's a Fool Born Every Minute"-Paul Evans & Paul Parnes-Natson-Port Music-Skeeter Davis (RCA); "Tie a Tiger Down" - Sheb Wooley-Chanel Music-Sheb Wooley (MGM); "World of Our Own"-Tom Springfield-Springfield Music & Chappell-Sonny James (Capitol); and "You've Been Good to Me"-Van Trevor & Dick Heard - Summerhouse Music & Harmony Music - Van Trevor (Summerhouse).

Howe Plans a Bigger R&B, Country Climb on Monkees

LOS ANGELES—Independent producer Bones Howe plans to change the musical image of the Monkees, and will get the group more involved with country and rhythm and blues.

"I want to get the Monkees out of their TV image musically," says Howe, "and into a more contemporary-r&b-c&w vein."

One of the West Coast's busiest free-lancers, Howe has produced for the 5th Dimension, the Smokestack Lightning and, most recently, the Association. Recently, Howe and partner Steve Binder, co-partners in Binder-Howe Productions, a record-TV-Film company, separated business associations.

Howe wants to build an artist roster, and has hired more writers for his music publishing firm, Mr. Bones Music (BMI). Guy French has joined Howe's organization as general manager of the music publishing arm.

The company will produce the Smokestack Lightning for Bell Records; Piper Grant, a contemporary singer; Vikki Medlin, pop-jazz singer; the Monkees, and the Clingers, a rock group, for Columbia Records, with Howe as executive producer.

Writers in the Howe stable include Jeff Comanor, Lanny Duncan, Cherie Ernst, Vikki Medlin, Sandy Zevon, and members of the Smokestack Lightning.

Because of his involvement in TV production—Howe was music producer for the Elvis Presley and Petula Clark specials—he is talking with two film companies on several music projects.

Also in the planning stages are overseas publishing agreements and acquisition of masters, says Howe. The company also includes a graphics firm, Windows Unlimited, established with Wayne Kimbell.

Strangeloves Back —New Disk on Sire

NEW YORK—Richard Gottehrer, president of Sire Records, has put the Strangeloves together again with Robert Feldman and Gerald Goldstein for the purpose of recording and making some limited personal appearances.

The group's first release in more than two years will be released this week on the Sire label. An album is now in the works. The Strangeloves previously recorded on the Swan label.

Megilla Folk Tale

• Continued from page 12

Smart" is English used (The language switches to English in the middle.) But, it's the commentaries of Darion and the brilliant performance of Mike Burstein playing everything from Esther's distraught former boyfriend to an elderly tailor that really bring folk poet Itzik Manger's tale to life.

FRED KIRBY

Vanguard Fete to Bow Perrey Sound

NEW YORK — Vanguard Records will introduce the electronic pop sound of Jean-Jacques Perrey at a party at the company's 23rd Street studio on Thursday (24). The label has issued his first solo album, "The Amazing Pop Sound of Jean-Jacques Perrey."

Vanguard also will introduce a new 24-input 16-channel output solid-state console especially designed for the company in England. Perrey and Gershon Kingsley previously collaborated on two Vanguard LP's.

Grape, Pie Very Tasty

• Continued from page 16

nie Brooks on harmonica for this one as Paine's strong vocal was followed by flashy organ work by Laoes, the first of his top virtuoso sections. Demos also had a fine guitar section, then Bruno had his only solo segment of the set and he made the most of it. His long drum solo was brilliant. Brook also was strong in his harmonica sections, while Barnaby was outstanding throughout. While the Apple Pie Motherhood Band has yet to make it big, the quality of their performance and their effect on the audience showed they have a good chance of breaking through.

FRED KIRBY

WINNING WINDOW DISPLAY in Tower Records' "Wild in the Streets" contest was submitted by Al Abrams, general manager of Harold N Lieberman Co., Tower's Minneapolis distributors. Abrams and his wife will receive an all expense paid vacation in Hollywood and a part in an American International film.

EDDY ARNOLD, right, receives a gold album award for his "The Best of Eddy Arnold" RCA album from Norman Racusin, division vice-president and general manager of RCA Records.

ROCK OPENING BOOKING DOOR FOR COUNTRY ACTS

By BRUCE WEBER

LOS ANGELES—Pop and rock singers are opening booking doors for country artists in areas usually closed to them.

Don Howard, president of recently formed Don Howard Artists Agency, believes nightclub bookers and college concert packagers are taking another look at the country talent market.

While traditional country singers are having more difficulty breaking through, feels Howard, modern country acts are making inroads in Las Vegas, the college concert circuit, the military market and nightclubs. Another area Howard is exploring for country bookings is the rock concert field. His idea is to team a rock group with country artists, either in concert halls or outdoor stadiums and arenas.

"Country artists are making inroads in the college circuit, especially at schools that have little country backgrounds," said Howard. He is booking acts at the University of Montana, Idaho University and the University of New Mexico, all new to the country field.

Howard's company represents Bonnie Guitar (Dot), Billy Mize (Columbia), Doy O'Dell (Liberty), the Country Coalition (A&M), the Dillards (Elektra), Red Simpson (Capitol), Johnny Paycheck (Lil' Darlin'), Sanford Clark (LHI), Del and Sue Smart (Somerset) and Ray Sanders (GNP Crescendo). He recently opened a New York headquarters, with Martin Machat as director.

Pete's Parent Broadening Exposure Scope for Acts

LOS ANGELES — Pete Records is getting involved in TV, motion pictures and radio through the label's parent company, Petersen Co., a TV and film producer.

Artist signed to Pete and a companion label, Bolectic, will will appear on TV and radio commercials, TV specials and films under the Petersen banner, says Chris Petersen, president.

The parent company produces about 400 TV and radio commercials each year, with emphasis on TV specials It also produces films for foreign governments, major business and industrial firms and the U S military.

Initial project involving Pete artist will be a commercial for Fresca, with singer-poet John Braheny writing and arranging the music. A second project, a TV documentary, also involves Braheny and camerman Rick Cunha

Braheny will tour the country as a roving troubadour, with Cunha photographing the artist Petersen said, who is setting up additional commercial ventures in TV and radio for more artists.

Pete Records plans to follow a pattern established by Tetragrammaton in using independent producers rather than staff personnel.

Independent producers working on projects include Ernie Freeman on Ketty Lester's initial Pete Records single and album, "I Will Lead You" Perry Botkin assigned to Gogi Grant's product; Dick Glasser on the Passing Clouds' initial single and album, "Hawks and Doves" Marty Paich on Michael P Whalen projects, Artie Butler on banjoist Don Beck's initial album, and Jimmie Haskell on George Russell's "Easy Listening" album

Building to Begin On CSC 'Home'

LOS ANGELES—The Campbell, Silver, Cosby Corp (CSC) will break ground in three months on a [illegible]-story building in Beverly Hills to house its entertainment complex

The building will cost more than $3 million to construct and will take about 14 months to build

Now spread out in three Beverly Hills locations, CSC will consolidate its operation, including the record and music publishing divisions. The CBC operation includes Tetragrammaton Records, radio TV, film, management, music publishing and public relations-advertising

The company's animation division will be housed in separate quarters.

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